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RE-BUILDING CONTEXT-ORIENTED GRAPHIC DESIGN PORTFOLIO IN THE SOCIAL MEDIA AGE

Re-building

RE-BUILDING CONTEXT-ORIENTED
GRAPHIC DESIGN PORTFOLIO
IN THE SOCIAL MEDIA AGE

ABSTRACT

For contemporary designers, using a singular or even multiple online portfolio platforms in the social media age has been an inevitable duty for self-promotion and visibility. By keeping designers themselves as always-online, it is possible to share and to show their creative activities – posting design projects and ‘WIP(work in progress)’ – to a worldwide audience. Even among designers, creatives do not hesitate to follow, appreciate each other to expand their connections. Joint structure and its influence from representative portfolio platforms like Behance, Dribbble, and Instagram have been comparatively under-mentioned. This study delves into the structure and system of portfolio platforms, which are the most representative services. This study identifies systematic factors which lead to passive participation in showcasing a portfolio and build the alternative portfolio as an experiment with the self-directed formation, and context of design. The newly suggested website portfolio is investigated with in-depth interviews of seven graphic design professionals and check its validity as an alternative or additional portfolio besides current portfolio platform services.

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Joosung Kang

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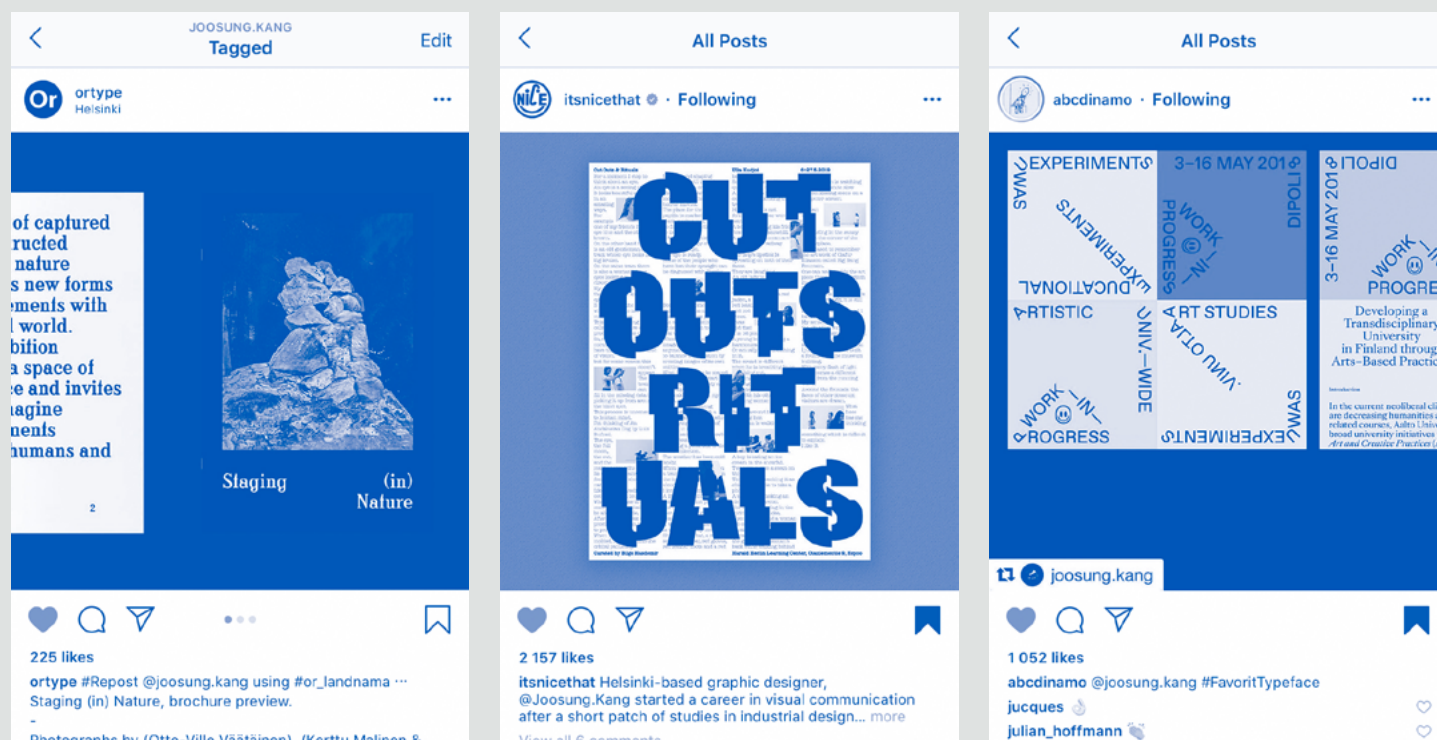
1. INTRODUCTION

1. INTRODUCTION

In 2017, there was a change from an in-house UX designer to a freelance graphic designer, a personal website as a portfolio seemed not enough to communicate with a various and broader audience. As a freelance designer who just became independent, it was difficult to promote the address of the website to enough audience, and it was hard to expect that whether the audience would put an effort to enter the website or not. For this reason, designers consider connectivity and accessibility of portfolios as a primary factor for self-promotion. So there was no doubt to use online portfolio platforms to increase a level of awareness as a designer and obtain visibility of audiences like prospective clients, collaborators.

It was necessary to choose 'where to post' among several online portfolio platforms. By investigating their characteristics, services they have, designers select a specific platform as a portfolio. By using Instagram as an online portfolio platform for more than two years, it was possible to notice its merits and demerits about using it. Through using an online portfolio platform, there were opportunities to feature design works on the representative design channels, influencer's accounts from Instagram. [Figure 1]

Thanks to the spread of attention, those recognitions were led to chances to collaborate with diverse clients. However, using a portfolio platform did design works exposed



[Figure 1] (from left) a. b. c. Design projects featured by typeface design studios, design platform

to an overheated competition, too. Unlike the personal portfolio website, there were countless creatives on online portfolio platforms. Moreover, platforms arrayed design works from various designers on the same row at the same time.

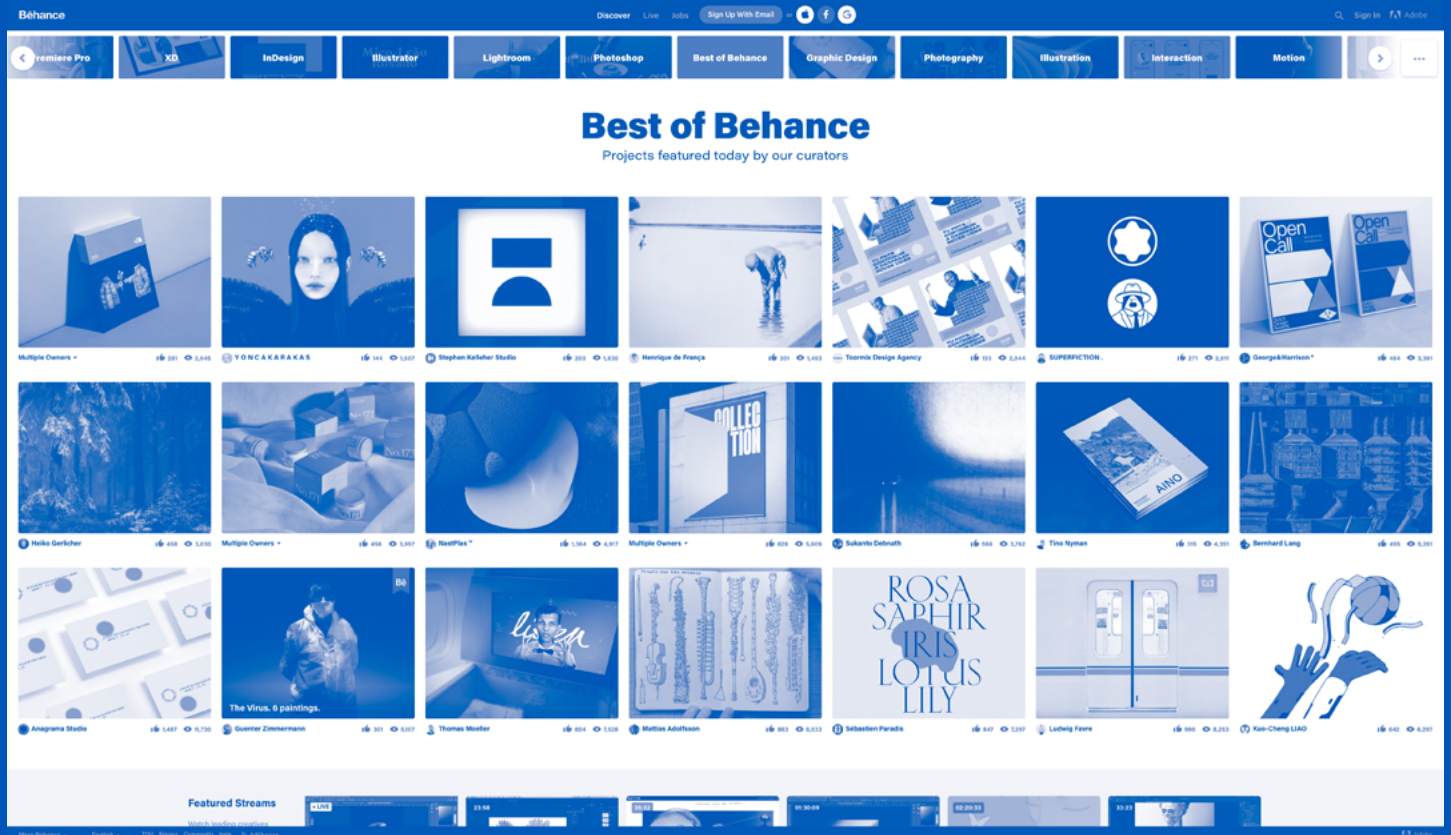
Furthermore, by scrolling feeds, platforms updated numerous works moment by moment. The validity of a single post lasted for a few minutes, and sometimes it even lasted for a few seconds. Those characteristics – high competitiveness, short validity – of online portfolio platforms led users to focus on visual materials rather than its context, description. So it was straightforward to put less emphasis on introducing the project with enough texts. In this environment, it is difficult to spend enough time documenting a proper context, description of works. Instead of writing, it is obvious to put enormous efforts into polishing visual elements only.

As a graphic designer, it is a matter, of course, to focus on visual elements, but at the same time, it is crucial to document regarding projects to explain the context where design belongs as well.

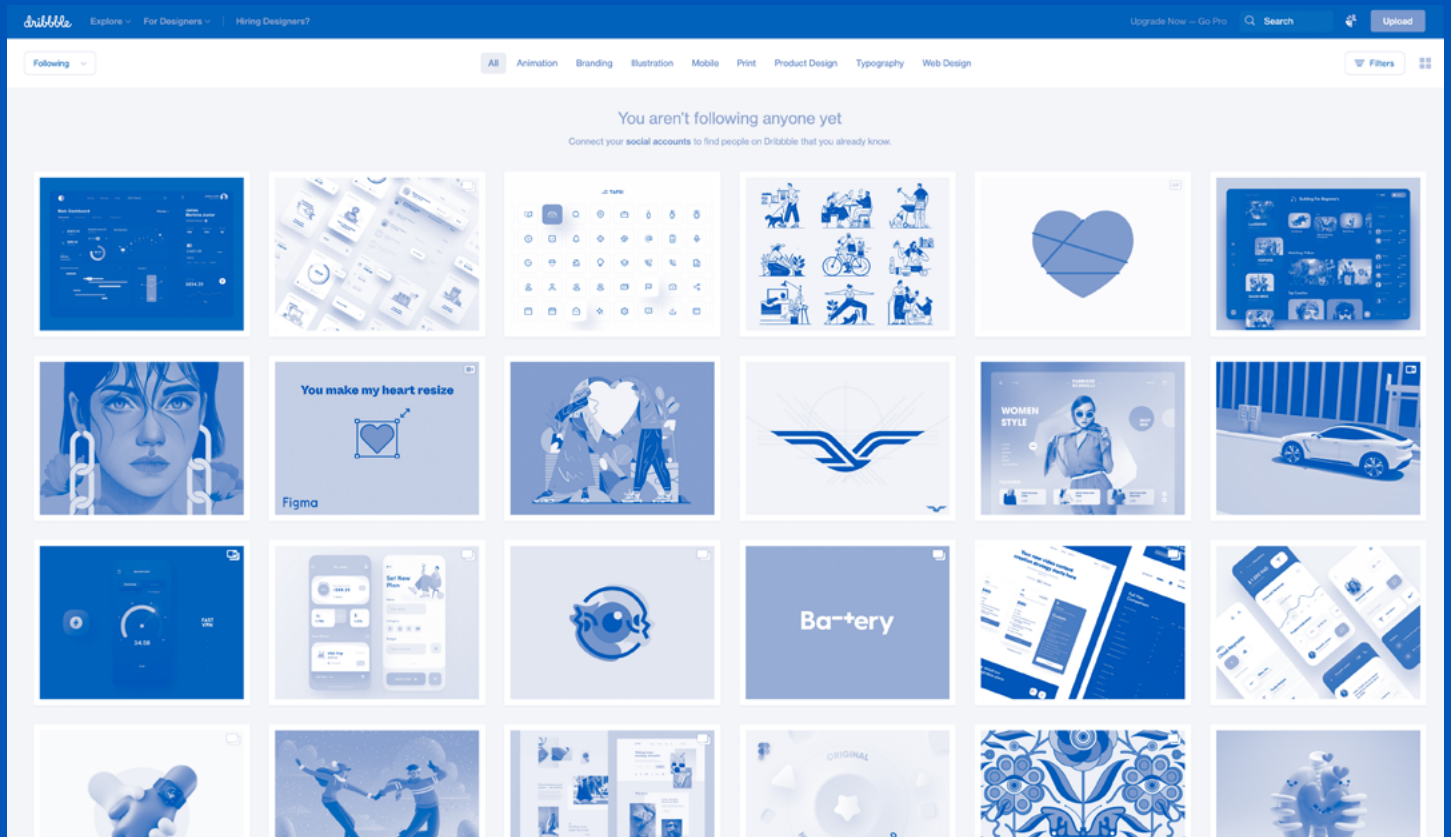
The necessity of verifying design outcomes to the audience through the portfolio is still valid for contemporary designers. However, regarding the evolving structure of various portfolio platforms, how this ‘structure’ effects on practices and design contexts of designers is rather under-explored. This study conducts the case study of four different services; Behance, Dribbble, Cargo Collective, and Instagram to discover how representative online portfolio platforms consist. Furthermore, this study compares structural characteristics by researching features in categories of ‘Creative Fields & Terms,’ ‘Classification,’ ‘Medium,’ and ‘Framework.’ Additional to this case study, in-depth interviews with seven design professionals identify its representativeness, influence, and interviewer’s own experiences on online portfolio platforms. [Figure 2]

Compared with previous portfolio formats, online portfolio platforms have specialties like connectivity, visibility. In social media, it is hard to deny and escape from social networking, and it requires designers to keep online persona at the same time. Instead of defeating with merits of online portfolio platforms here, this study experimented with a supplementary website to fulfill what online portfolio platforms lack. Features of the new

1. INTRODUCTION



a. Main page of Behance



b. Main page of Dribbble

1. INTRODUCTION



c. Main page of Cargo Collective



d. Main pages of Instagram
[Figure 2] Main pages of online portfolio platforms

website like searching system, distinct categories, and the updated ratio between visual and text resources replace missing context, the narrative of online portfolio platforms.

In extended, in-depth interviews with seven design professionals, interviewees checked the validity of the experimental portfolio website design. It was possible to design scenarios of the website with Adobe XD, which is known as a tool to make prototypes of websites and a tool to communicate with a developer, designer.

This study identifies structural features of representative online portfolio platforms as connected, visible, representative, but image-oriented, tailored, blurred, competitive. Therefore, current platforms imply a necessity of building their context, narrative as a designer to avoid to be homogenized.

1.1. PORTFOLIO AS A PLATFORM

As a platform, the portfolio shows the identity itself by displaying a designer's experience, skills, creativity, aesthetic, and technical abilities (Pibernik, 2013) so that designers verify themselves as creative professionals and demonstrate their skills. When designers consider the portfolio as a platform, the following passage reminds designers of the portfolio as a spatial device.

“When they power up their computers, launch a program, write e-mail, or log onto their online service, users often feel—consciously or subconsciously—that they are entering a “place” or “space” that is filled with a wide array of meanings and purposes” (Suler, 1996, p.105).

Portfolios of designers have changed its medium from a hand-carry bag contains design outcomes, drawings to an online channel like a website. Compare to the website, the hand-carry bag should be handled in person and limited to a specific audience through face-to-face meetings.

After there was a transition to websites, the audience was able to visit the portfolio by entering its address and browse creative's outcomes easily. Lately, there were further changes after the advent of portfolio websites. Now it is more common to browse online portfolio platforms where show works of numerous creatives regardless of their location

at the same time. In the current “attention economy”(Bueno, 2016), creative workers should consider where to show, whom to show besides what to show. Regarding ‘where to show,’ since the advent of various online platform services like Behance, Dribbble, Instagram, designers have started to observe the adequate place to make fit their works.

1.2. REPRESENTATIVE ONLINE PORTFOLIO PLATFORMS

Over time, those online portfolio platforms polished their structure to make it easy to upload designer’s works and connect a user to other clients, designers in common. Besides, each service provides its specific feature to distinguish from other platforms.

For instance, Behance offered a live channel shows ‘WIP(Work in Progress),’ educational video from the design professional. Besides, Dribbble and Instagram provided their unique services, for instance, a sharing ‘Story.’ So designers would decide which platform they are going to post and how many services they are going to use for their self-promotion.

Having plural platforms means designers will have a possibility to expand ‘whom to show.’ So it increases the types of an audience like their location, occupation. The design portfolio has always been a self-promotion tool for designers now as then. The advent of complexities like new types of portfolio platforms makes designers consider ‘where to show’ and ‘whom to show.’ Besides, designers should consider ‘what to show,’ which is the first entry before too.

In this environment of having online portfolios, this paper started to question what structures current portfolio web platforms have and what is missing in there. In this study, four different online portfolio services – Behance, Dribbble, Cargo Collective, and Instagram – were researched. It was not difficult to find the most representative online portfolio platforms by searching representative design studios, and designers have in common. By investigating the structure of platforms, this study found how the structure of online portfolio platforms has influenced graphic designers and missing elements that need reconsiderations.

1.2.1. CREATIVE MERITOCRACY BY BEHANCE

When Adobe launched Behance in 2005, the medium of the portfolio has changed rapidly from printed material to online platforms. In the interview with the co-founder of Behance

1.2.1. CREATIVE MERITOCRACY BY BEHANCE

Scott Belsky, he answered to the goal of Behance as “We want to promote *Creative Meritocracy* where the best talent gets matched with the best opportunities.” Instead of carrying a portfolio bag or building the website by themselves, creators can easily upload their outputs and photographs on the platform. Uploaded works could be reached to the numerous designers and potential clients in a worldwide. Scott mentioned that the origin of Behance is to *organize*(Zurb, 2011).

There are specific categories generated by service providers to organize the numerous works efficiently. Creators and designers should follow the system to promote and to be close to the opportunities. When designers join the Behance for the first time, Behance asked to choose the user’s favorite topics among 13 design classifications. [Figure 3]

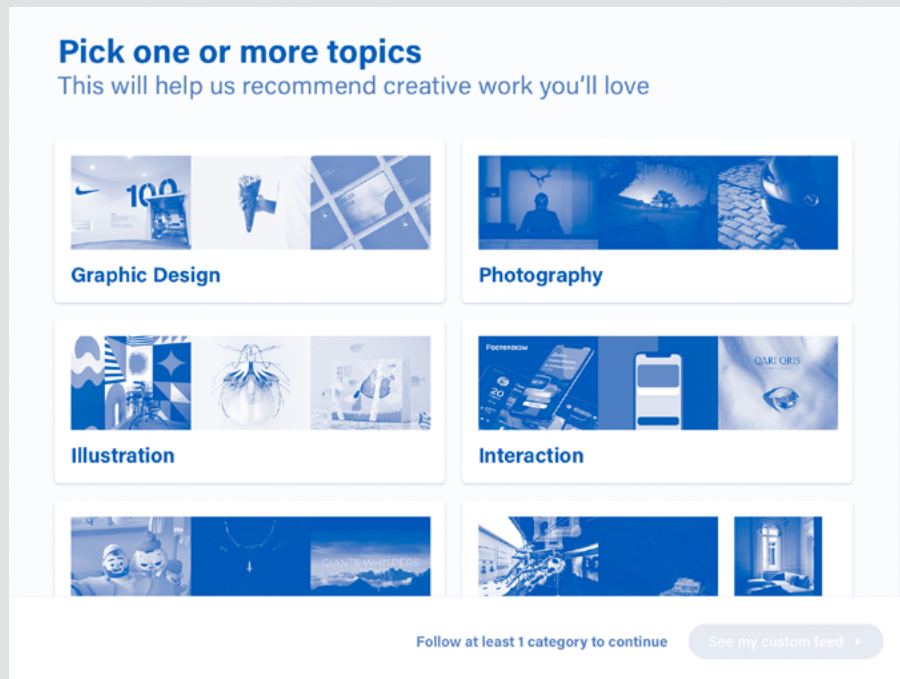
However, it might be impossible to find all of the user’s job category there. Then the creator should choose any closest category. Right after designers join the platform, it displayed the thumbnails of featured works with small-sized stats includes the name of the creator, the number of likes, and views from the audience. [Figure 4a]

Especially specific projects located at very first, they have a particular label. In Behance, curators choose a few design projects and then label them with gold, silver labels to outstand among infinite works. [Figure 4b] By browsing structure of online portfolio platforms, it was easy to check all the system is tightly tailored, including the width of the image. With those same elements, creators should consider the most suitable thumbnail image to compete with other design works in the same row. [Figure 5]

1.2.2. THE EXTREME VISUAL-ORIENTED PLATFORM, DRIBBBLE

After the advent of Behance, a similar web-based online portfolio platform Dribbble launched in 2009. Compared to the number of visitor of Behance as 28.29M in December 2019, Dribbble recorded 12.35M (SimilarWeb, 2019). According to Alexa, the service indicates those two online platforms have the highest audience overlap, and the number of both platforms referred to each other was the highest as 42.7K(Alexa, 2019). Instead of being a loyal customer to a singular service, these statistics showed that designers consider promoting their works on multiple platforms, including Behance, Dribbble, and others to maximize the connectivity. When a creator joins Dribbble for the first time, the site required

1.2.1. CREATIVE MERITOCRACY BY BEHANCE



[Figure 3] 13 topics of Behance



[Figure 4] (from left) a. A thumbnail image of the project with author name, stats
b. Additional information(label, the title of work) when the mouse hovers



[Figure 5] Maximum 7 different projects on Behance in a single row

1.2.2. THE EXTREME VISUAL-ORIENTED PLATFORM, DRIBBBLE

the creator to answer his/her position. For instance, whether she/he is a designer or an employer or an observer on this platform.

I'm a designer looking to share my work

I'm looking to hire a designer

I'm looking for design inspiration

Depends on its answer, Dribbble provided tailored services with a membership fee. In the case of an explorer, users can still browse, save, and appreciate works and follow designers without membership. One noticeable difference between portfolio platforms, Dribbble displayed works with a larger thumbnail and without the information (the name of the creator, stats like the number of likes, views, and comments) as a default. [Figure 6] In the setting of view, when designers turn on to show information, the title, date of work, and shortcut button for 'save' and 'like' are shown when hovering the cursor on the thumbnail only. All portfolio platforms count on the importance of image, a thumbnail of work, but Dribbble created a further image-oriented overview of service by turning off the text info.



[Figure 6] Projects on Dribbble in a single row have no text information, but the image only.

1.2.3. AN UNEXPECTED RESULT, INSTAGRAM

Instagram, which is an application focusing on the service photo-sharing has turned into varied purposes as a business tool. For instance, it became one of the most influential portfolio platforms nowadays (Sengupta, Perlroth, & Wortham, 2012) as well. Even though it was not oriented to work as an online portfolio platform for creators only, but illustrators and designers have started to share their works on Instagram.

Creators created their Mosaic – Instagram framed contents in a square (1:1) aspect ratio and three photos arranged in a row in mobile. By browsing the number of hashtags –

1.2.3. AN UNEXPECTED RESULT, INSTAGRAM

one of the critical features of Instagram –, 14 categories what Instagram suggests in ‘Search’ function recorded 159.6M average hashtags in 13.1.2020.

Among hashtags, ‘Tech’ recorded 10.3M as the lowest, ‘Nature’ recorded 482M as the highest. However, there was no category related to a field of design among default categories. Apart from those 14 categories, the hashtags with the name of design field recorded like ‘Design(207M)’, ‘Graphicdesign(35.3M)’, ‘Illustration(114M)’, ‘Photography(515M)’, ‘Interior(83.4M)’, ‘Architecture(120M)’, ‘Crafts(8.7M)’ and ‘Sound(7.5M)’. Except the ‘Photography’ which is hard to see as a specific design category only, design-related categories like ‘Illustration’ have more massive amount of hashtags than suggested categories like ‘Sport,’ ‘Dance’ and ‘Animals.’ In numerous fields of creative, ‘Interaction(262K)’, ‘Interactiondesign(126K)’, ‘gamedesign(455K)’, which are more expository, hard to depict the output with a representative thumbnail in common, showed a relatively lower number of hashtags.

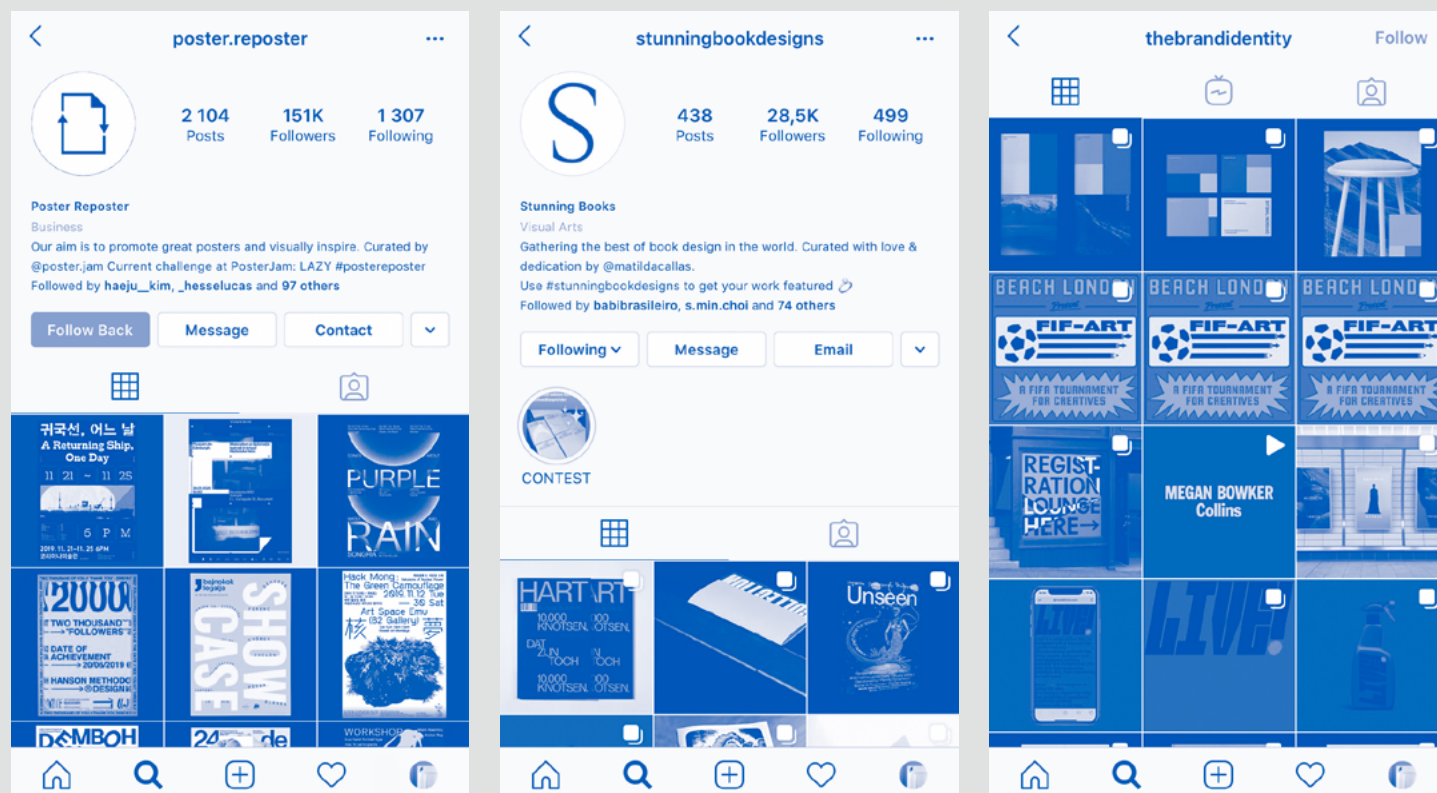
Since Instagram has a specific characteristic from its name “instant telegram” (Sengupta, Perlroth, & Wortham, 2012), Instagram asked creators to post and share their works frequently, rapidly. The most notable characteristic between portfolio platforms here, the period of validity of the post is significantly short. In the case of Behance, Dribbble, those services optimized for desktop view, it showed several thumbnails on one screen(it depends on a resolution of user’s screens). Those curated works remain for a while until newly suggested ones to float. However, in the case of Instagram, posts arranged by feed only, not by index, its flow is continuous(Bruet, 2017), and if you scroll down to refresh, the post was faded away already. Due to this feature, instead of elaborated posts could be found in Behance, designers post to show a project in a situation like WIP(work in progress), ways of working(Bruet, 2017).

Another different feature of Instagram is the curating part. There is an official Instagram account that shows vast topics besides a field of design, so individual curating accounts like @poster.reposter, @stunningbookdesigns; they work as voluntary curators in specific fields like graphic poster, illustration, publishing design. Moreover, they repost the designer’s works to their followers. [Figure 7a, 7b] Those curating accounts are not official accounts from Instagram, but it is the same that followers appreciate, and many designers would like to be featured. For instance, one curating account specialized in publishing design,

1.2.4. AN EXTENDED PLATFORM FROM THE WEBSITE, CARGO COLLECTIVE

they ask designers like “Use #accountname to get your work featured.”

Unlikely the regulations of work images that Behance and Dribbble have – the size, ratio, and the number of images –, Instagram had a specific, relatively strict rule as a square (1:1) aspect ratio to post a photo. The latest version of Instagram allowed a vertical, horizontal photo to post, but still, photos were shown as a square in thumbnail view with three photos arranged in a row. Because of this specific regulation, designers are playing with by posting a serial work image three by three (Bruet, 2017). [Figure 7c]



(from left) a. Instagram account @poster.reposter

b. Instagram account @stunningbookdesigns

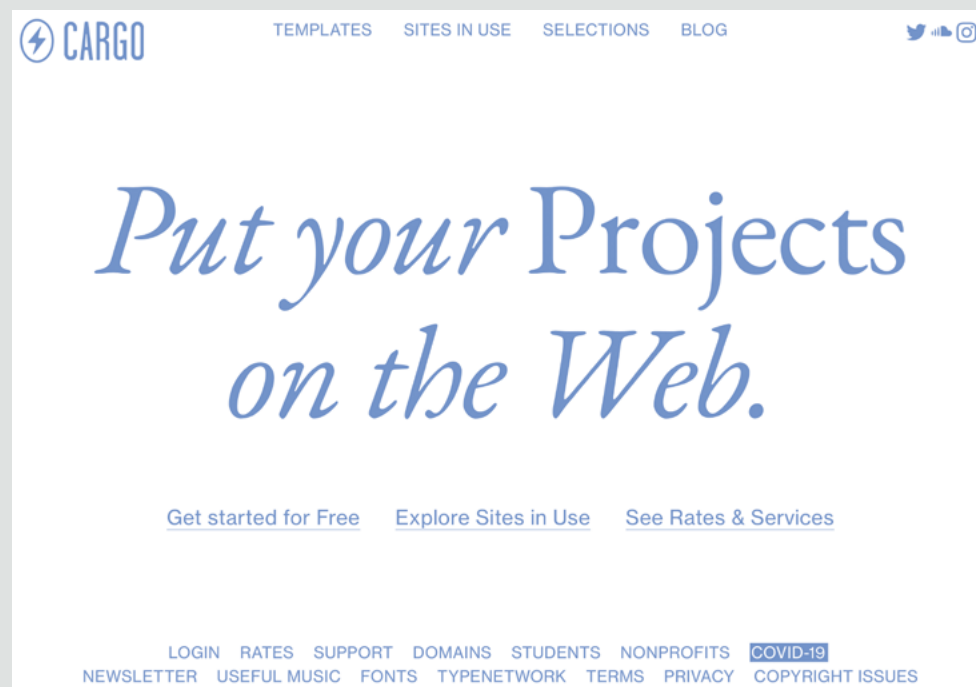
c. Mosaic with three posts by three

[Figure 7] Design curation accounts

1.2.4. AN EXTENDED PLATFORM FROM THE WEBSITE, CARGO COLLECTIVE

To build a portfolio or a responsive website without any coding skills, Cargo Collective, Webflow, and Wix provide SaaS (Software as a service) application. Details of features from each service offered are different from each other, but Cargo Collective is intensely focusing on users in the field of creativity like graphic design.

When entering the site, Cargo Collective welcomes with the text-only greetings “Put your Projects on the Web.” (Cargo, 2019) unlike other portfolio platforms showing thumbnails of works. [Figure 8] Cargo Collective has a simple system; Comparatively, they offer web design templates, which a paid user without coding skills could quickly build their website. This study separates Cargo Collective with Behance, Dribbble, and Instagram since it is following the structure of the website, not as a platform with connectivities. However, by comparison with online portfolio platforms, Cargo Collective also provides limited options via templates and its layout, and to use this service, creators should consider tailoring works.



[Figure 8] Main page of Cargo Collective

2. MEDIA TO SOCIAL MEDIA

“We moved from media to social media” (Manovich, 2008, p.1).

Applications enable people to create user-generated content by themselves, and it led people into social media. When people are using online services, they perceive the application’s spatial layout (Suler, 1996). By being a content creator or an audience or both, it is possible to navigate and enter multiple places (Peter & Gina, 2015).

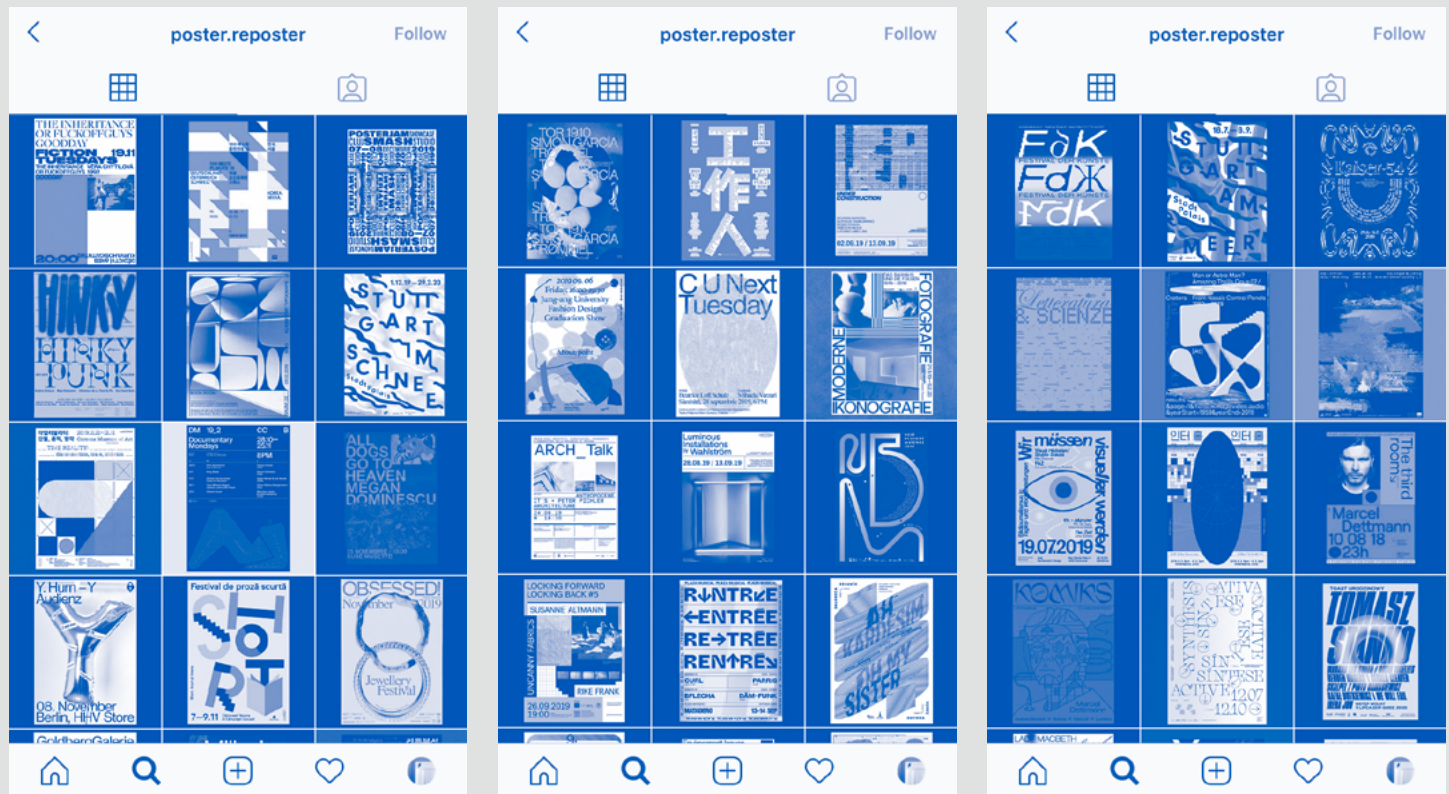
As the audience in the past turned into creators, content makers themselves see the necessity of creating their characteristics. Especially, creatives in the field of culture care about their online persona in social media and focus on self-branding(Scolere, 2018). By signing in platforms and start to post their works, designers expect visibility of their works to potential employers, designers which lead to various opportunities as a result. To increase those chances to be exposed to the public, designers are attracted to use multi-platforms and invent tactics for “platform-specific self-branding”(Scolere, 2018).

Even in the case of online portfolio platforms only, various services provide different features and ask to follow their regulations through the structure. So depends on the specific regulations of platforms, designers have to play a variation to fit into rules. Later, ‘how to post’ became one of the considerations when designers start to work on the next project.

On the website portfolio with the comparatively liberal format, there were no obligations, and ‘how to show works’ is depends on the layout created by designers. In this layout, including work images, text elements like title, descriptions, narratives could be included. With visual elements, those text shows the context of design. Nevertheless, when it comes to platform-wise, with more restrictions tailored by service providers and image-oriented environments, it is straightforward to make all posts look similar and blurred. “Blurring lines” can be easily found on Instagram(Bruet, 2017), for instance. Especially Instagram, under the #graphicdesign(hashtag), all posts with this hashtag have the same credibility and context. For instance, almost 2,000 posts(counted on 21.1.2020) by Instagram account @poster.reposter keep consistency in its layout to show optimized vertical posters with background and margin. [Figure 9]

Numerous designer’s posters were curated here, but when we browse(scroll down) the account, there was no single text element except three by three posting repeats. It is no wonder to find its homogenization in this context. Besides this poster curation account, there were several representative curating accounts that affect the audience’s point of view. It created invisible rules ‘how to post works to keep visibility’ or ‘how to be featured by the influencer,’ and it generated similar posts in the end. The interesting fact about ‘how to post,’ creating an image as attractive and alluring, is also the graphic design itself. The display of the graphic design in the online portfolio platform has been regulated by specific rules, tips

2. MEDIA TO SOCIAL MEDIA



(from left) a-c. Curated poster designs

[Figure 9] Instagram account @poster.reposter where curates poster designs from various designers

for drawing attention to potential clients, and to get more likes and featured (Bruet, 2017).

Even though there were specialties in every portfolio platform, one of the common features was connectivity. By following, appreciating (like or love), commenting on works, designers expand their connections. It was no wonder to find the comments from Behance like “I like your work, so please come by my profile to check my work!” for instance. Writing down an extra line with public tags, folksonomy, which is a classification system, is also considered as a tactic to continue to network. It is possible to find a user’s interests by searching with a hashtag (#) + words, and it allowed people to find all the posts that have been using that hashtag before. These back and forth conversations require designers to be online often and never go away (Manovich, 2008) before designers stop to post their works or leave the platform.

3. RESEARCH METHODS, DATA COLLECTION AND ANALYSIS

3.1. RESEARCH METHODS

Not only representative portfolio platforms like Behance, Dribbble, but also web portfolio template service Cargo Collective and Instagram as a portfolio platform have a significant impact on the portfolio-building of creatives in the social media age. Moreover, previous findings like audience overlap in between Behance and Dribbble(See page 14) and profile links connect to the external services explain designers are using plural platform services to expand their opportunity to be featured and to self-promote. For these reasons, I chose Behance, Dribbble, Cargo Collective, and Instagram as the case study to compare their features, structures.

This study found that each platform had a set of different features, and platforms promote to connect to external services. Designers who need self-promotion are trying to archive “platform-specific self-branding”(Scolere, 2018), and they do not hesitate to tailor their output to fit into each platform. This paper has collected formative elements of portfolio platforms have and compared them by categories. Underneath sections like ‘Field of Creatives,’ ‘Framework,’ ‘Medium,’ ‘Limitations,’ and ‘Terms,’ these platforms were studied.

By following the results of this study, I decided to experiment with a renewed structure by building my own portfolio website. Web design in this study is not aiming to defeat four online portfolio platforms researched here; instead, it suggests an alternative way to archive design works and agonize how to be free from constraints other platforms have.

On the renewed website, I put graphic design projects into the structure and tested its validity. Renewal aimed to build an alternative or a secondary device along with current online portfolio platforms. Rather than strengthening connectivity between platforms, the new website portfolio replenishes the missing parts – homogenization of graphic forms(Bruet, 2017) – from platforms that are discussed above.

By conducting an in-depth interview of 7 design professionals, this paper was able to confirm the logicity of the rebuilt website. The participants for this interview were consist of women (n=5) and men (n=2); they are ranging in age from 29 to 36, with an average of 32. The group of interviewees in including various vocational cases like a freelance designer (n=3), an in-house designer (n=3), and a graduate from the department of design (n=1). The sample includes distant locations(Seoul (KR) n=4, Helsinki (FI) n=1, London (UK) n=1, Paris

3.2. DATA COLLECTION AND ANALYSIS

(FR) n=1) between them to take account for the remote locality which is considered on the online platform. The majority of interviewees in this study were divided into two, which are freelance designer (n=3) and in-house designer (n=3), and this fact came from to check the necessity of visibility, self-branding, and self-promotion this study discussed. This paper also keeps the names of interviewees as pseudonyms to protect their privacy.

3.2. DATA COLLECTION AND ANALYSIS

This study identified four online portfolio platforms – Behance, Dribbble, Cargo Collective, and Instagram as representative portfolio platforms. Their features, structures that four platforms had were compared to conduct a case study. This study browsed all the structure and tested with actual design projects to check various spheres of platforms. Additionally, compared them in various devices includes desktop, mobile, and tablet as well. Its results and comparisons were divided into six tables, as below.

[TABLE 1] CREATIVE FIELDS & TERMS (See page 25)

This table shows how each service specified creative fields and how to call them. For instance, ‘Graphic Design’ in Behance was subdivided into ‘Printing,’ ‘Typography,’ ‘Branding’ in Dribbble.

[TABLE 2] CLASSIFICATION (See page 26)

Their classifications categorized design projects. By researching the default setting, it was possible to find what each platform prioritized and how they specified searching-systems.

[TABLE 3] MEDIUM (See page 30)

Depends on platforms, the orientation of devices was different. This study compared environments of desktop, mobile, and tablet of all online portfolio platforms.

[TABLE 4] THUMBNAIL & WORK IMAGE (See page 36)

The strongest impression came from how thumbnails of the project consisted. This study identified how the ratio of a thumbnail was set, and the constraints of displaying images.

3.2.1. CREATIVE FIELDS & TERMS

[TABLE 5] WORK PAGE, [TABLE 6] CREATING A PROJECT (See page 38, 39)

In table 5,6, this study investigated the work page where described the project in detail. From creating a project to browsing other's work pages, it was possible to find various constraints, limitations of each platform.

Researches were done between 12.2019 to 2.2020. After this period, online portfolio platforms often updated their features, polished their structures. Elements found in this study have corresponded to the cases before 3.2020, so there is a possibility of changes in features afterward.

3.2.1. CREATIVE FIELDS & TERMS

When designers enter the main page, there was a selection of fields of creativity as a category. Instagram was here notably excluded since it was not oriented in a field of creativity only, and by using the hashtag, it covered all the categories. In the case of Behance, the range of fields was comparatively various. For instance, four sections(Advertising, Crafts, Game Design, and Sound) were not covered by other platforms at all, and in general, the number of all categories was larger as 13 than Dribbble(8), Cargo Collective(5). In the case of Dribbble, it specified the field of graphic design into 'Branding,' 'Print,' and 'Typography' which were not found in others. Except for the 'Product Design,' Dribbble had a very graphic-focus on a range of categories. Cargo Collective had the smallest number of sections, and they were specific to the theme – experimental designs that Cargo Collective suggested and curated. Curations from Cargo Collective showed distinct and also narrow selections relatively. [Table 1]

3.2.2. CLASSIFICATION: CATEGORY & FILTER

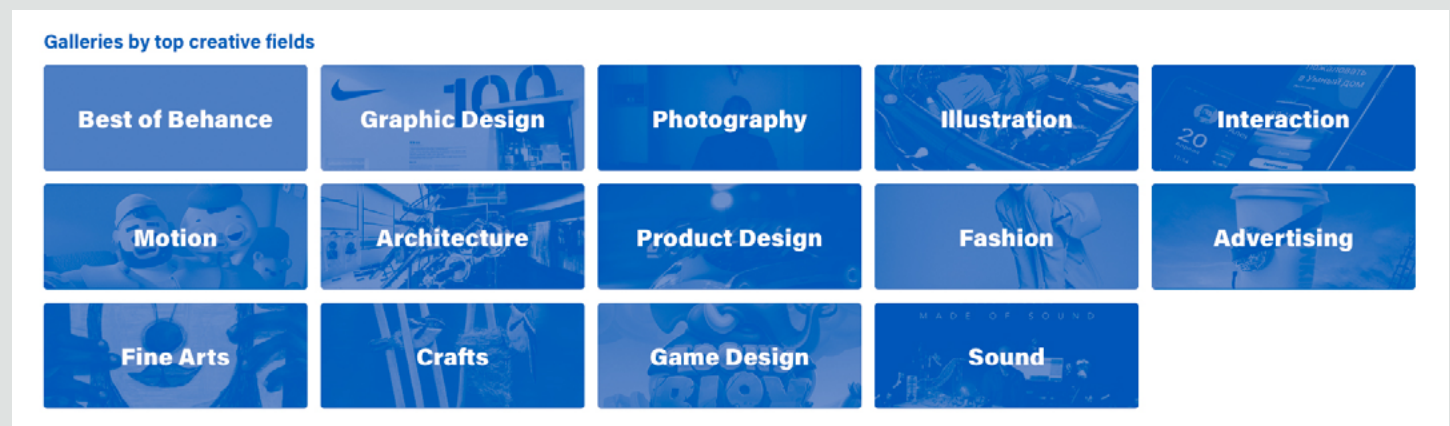
'For You' was the name of the default page of Behance, which showed curations based on the user's followings. There was no filter or category on the main page in Behance, so to adjust those settings, a visitor had to select the secondary page 'Discover.' [Figure 11]

In contrast to this, Dribbble had three different systems to controls. First of all, there was a drop-down menu for 'Following(default),' 'Popular,' 'Teams,' 'Debuts,' 'Recent,'

3.2.1. CREATIVE FIELDS & TERMS

[TABLE 1] CREATIVE FIELDS & TERMS

BEHANCE (13) [Figure 10]	DRIBBBLE (8)	CARGO COLLECTIVE (5)
Graphic design	Branding	Graphic Design
	Print	
	Typography	
Photography		Photo
Illustration	Illustration	
Interaction	Mobile	
	Web Design	
Motion	Animation	
Architecture		Arch & Design
Product Design	Product Design	
Fashion		Style
Advertising		
Fine Arts		Arts
Crafts		
Game Design		
Sound		



[Figure 10] Creative fields, Terms of Behance

3.2.2. CLASSIFICATION: CATEGORY & FILTER

and ‘Goods for Sale,’ which were general categories regardless of the field of design. Next to this menu, an audience was able to choose all categories in a matter of genre. The third one was ‘Filter,’ which made to able to find works by ‘Tags(search),’ ‘Color,’ ‘Made with(Applications),’ and ‘Download.’ The searching system in Dribbble showed a variety than other services, and it allowed designers to choose different preferences. Since online portfolio platforms mingled countless design works from worldwide, to find their interests through category or filter, its description, background, narratives were less significant than visual resources. [Table 2] [Figure 12]

Step in this limited categorization system, in January 2020, It’s Nice That, the British online design platform introduced a field of design via interviews, articles launched newly

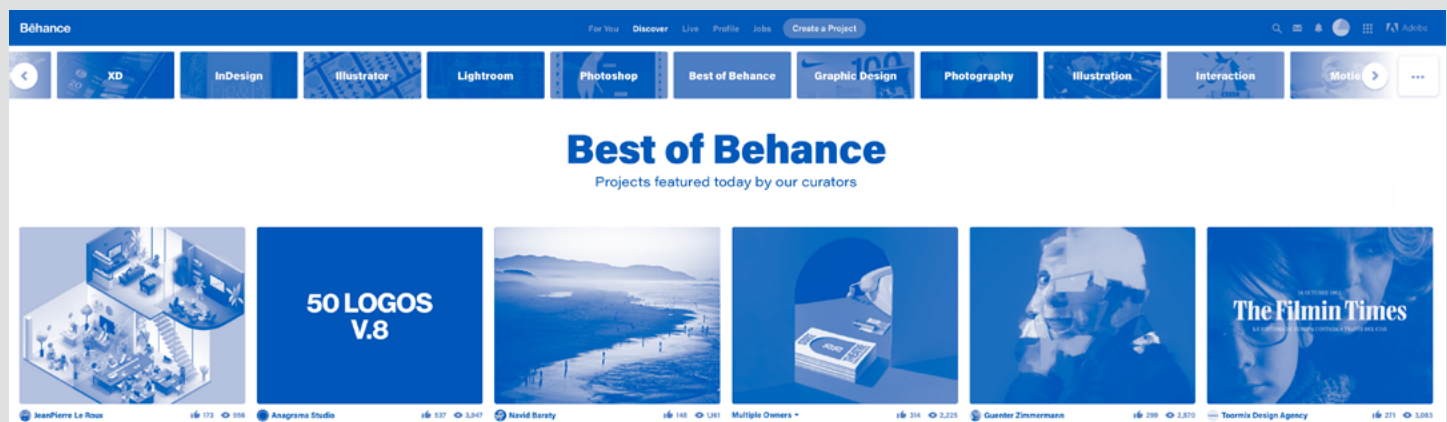
[TABLE 2] CLASSIFICATION

BEHANCE	DRIBBBLE	CARGO COLLECTIVE
CLASS 1 For You(default)	Following(default)	Site in Use
Projects from creatives you follow and more	Popular, Teams, Debuts, Recent, Goods for Sale	View All, Staff Picks, By Template, By Date
CLASS 2 Discover	All(default)	Selections
Best of Behance(default) : Projects featured today by our curators Galleries by top creative field(13) Galleries by top creative tools(16)	Animation, Branding, Illustration, Mobile, Print, Product Design, Typography, Web Design	Graphic Design, Style, Arch & Design, Art, Photo
FILTER	Button for ‘Filter’	
	Tags(Search), Color Made with(All Apps), Downloads(All Shots)	
VIEW	Small with/without info Large with Large without info(Default)	

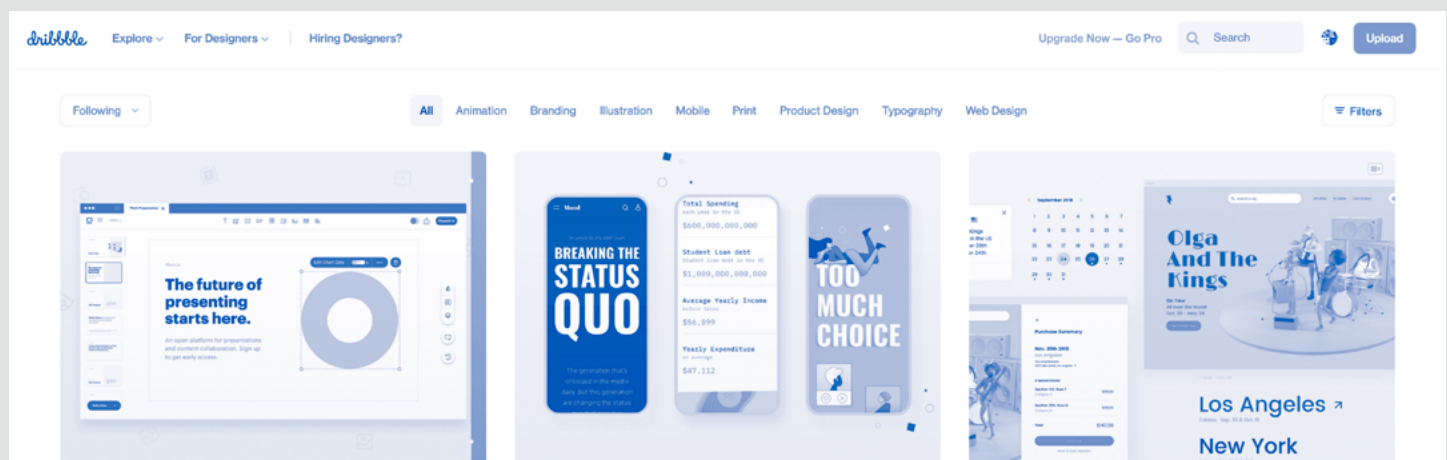
3.2.2. CLASSIFICATION: CATEGORY & FILTER

updated, redesigned their website. In the interview with the London-based agency Bureau for Visual Affairs(BfVA), they created around 100 extra new tags for more sophisticated searches besides simple ones like ‘Graphic Design’ or ‘Illustration’(It’s Nice That, *Bureau for Visual Affairs talks us through the new and improved It’s Nice That website*, 2020). In their updated taxonomy, an article contained more various tags to explain its context, the relationship between tags in contents brought readers to related ones again. In renewed category system, there were two parts – ‘Disciplines’ and ‘Popular Tags’ –, the first one showed a classical kind of creative fields what other portfolio platforms had, and later one introduced context-wise tags like ‘Politics,’ ‘Sustainability’ or more detailed tags like ‘Poster,’ ‘Portrait.’ [Figure 13]

It is promising that ‘Popular Tags’ will be updated by following its statistics. Even it



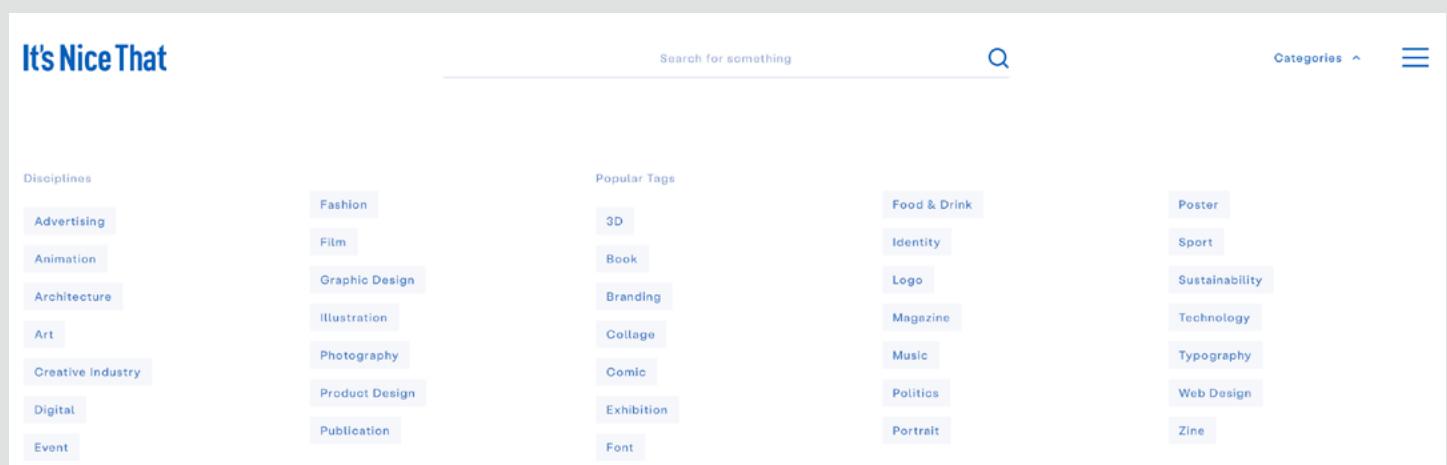
[Figure 11] Category & Filter of Behance



[Figure 12] Category & Filter of Dribbble

could not cover the new 100 tags at once, but users could reach out to them by searching or by entering related posts and click tags attached to the article. A hundred of tags, the designer described it as “A phonebook” in the interview (It’s Nice That, *Bureau for Visual Affairs talks us through the new and improved It’s Nice That website*, 2020), a similar trial was found in the publication *Statement and Counter-statement Notes on Experimental Jetset* by Experimental Jetset.

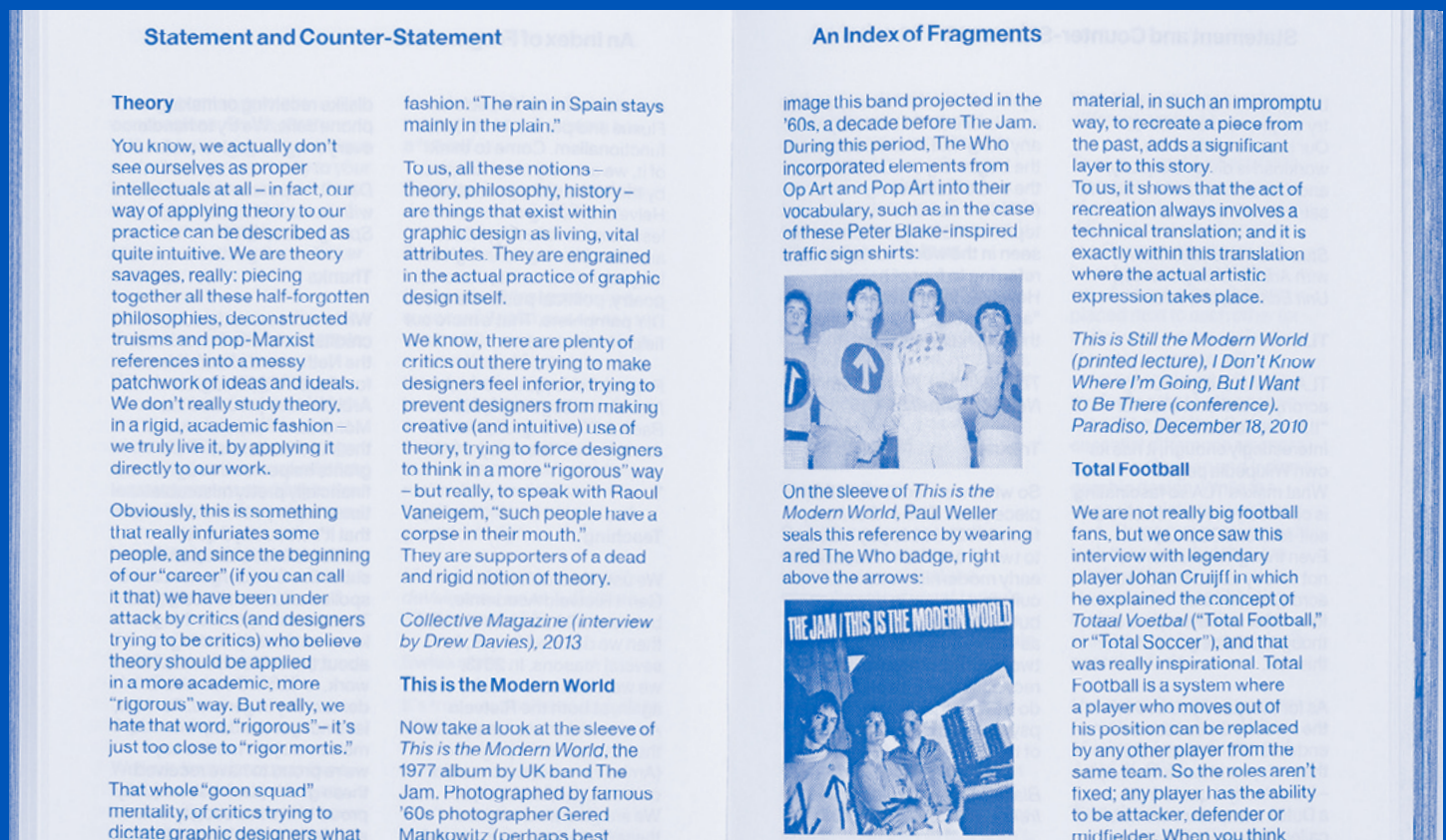
In the publication, chapters regarding their works divided into images only and an index. In chapter 3 (*Ex Situ: Selected Work 1997-2015, Part1*), 6 (*In Situ: Selected Work 1997-2015, Part 2*) of the publication, scans from numerous works in their original sizes were displayed as a collage. [Figure 14] Except for the number of pages, there was no text-information regarding projects and just it continued to show cropped images. In contrast with those collages, chapter 5 (*An Index of Fragments by Jon Sueda*) was consists of 171 indices in A to Z format from their interview, notes, correspondence, and with each index, fragments are aligned with the text. [Figure 15] In this chapter, each index became a keyword or a tag by their own experiences, a splendid device to overview and to understand their practices. There were indices indicated their field of work like “Graphic design,” “Helvetica” and “Grids,” however others like “Blow-Up,” “Real world,” and “Zombie Modernism” showed their specific tastes, aesthetics, interests or even a chat.



[Figure 13] Renewed category system of It's Nice That



[Figure 14] chapter 3(*Ex Situ: Selected Work 1997-2015, Part 1*),
6(*In Situ: Selected Work 1997-2015, Part 2*)



[Figure 15] chapter 5(*An Index of Fragments by Jon Sueda*)

3.2.3. MEDIUM

3.2.3. MEDIUM

Among platforms, Behance and Dribbble acted similarly. Both were oriented in the desktop environment and doable on mobile and tablet. Specific function like ‘Today’s Work in Progress(live streaming)’ what Behance provided was specialized for mobile. Even though Cargo Collective was also oriented in desktop, it was not available to edit a web design and to post works on mobile and tablet. Unlike those desktop-friendly portfolio platforms, Instagram put emphasis on mobile solely and showed reduced features on the desktop and did not work on the tablet at all. [Table 3]

[TABLE 3] MEDIUM

	BEHANCE	DRIBBBLE	CARGO COLLECTIVE	INSTAGRAM
DESKTOP	Oriented	Oriented	Oriented	Available with reduced feature
MOBILE	Available	Available	Browsing only	Oriented
TABLET	Available	Available	Browsing only	Not available

3.2.4. FRAME

3.2.4.1. MAIN PAGE

In the case of Cargo Collective, the main page showed only a giant catchphrase, “Put your Projects on the Web.” in italic. In the case of other platforms, work images possessed the majority of the main page, and the number of thumbnails was almost indefinite when people scroll down. Thumbnails were aligned with max. Seven thumbnails(Behance) to a single image(Instagram) in rows and these numbers were changed by following the rule of responsive web structure.

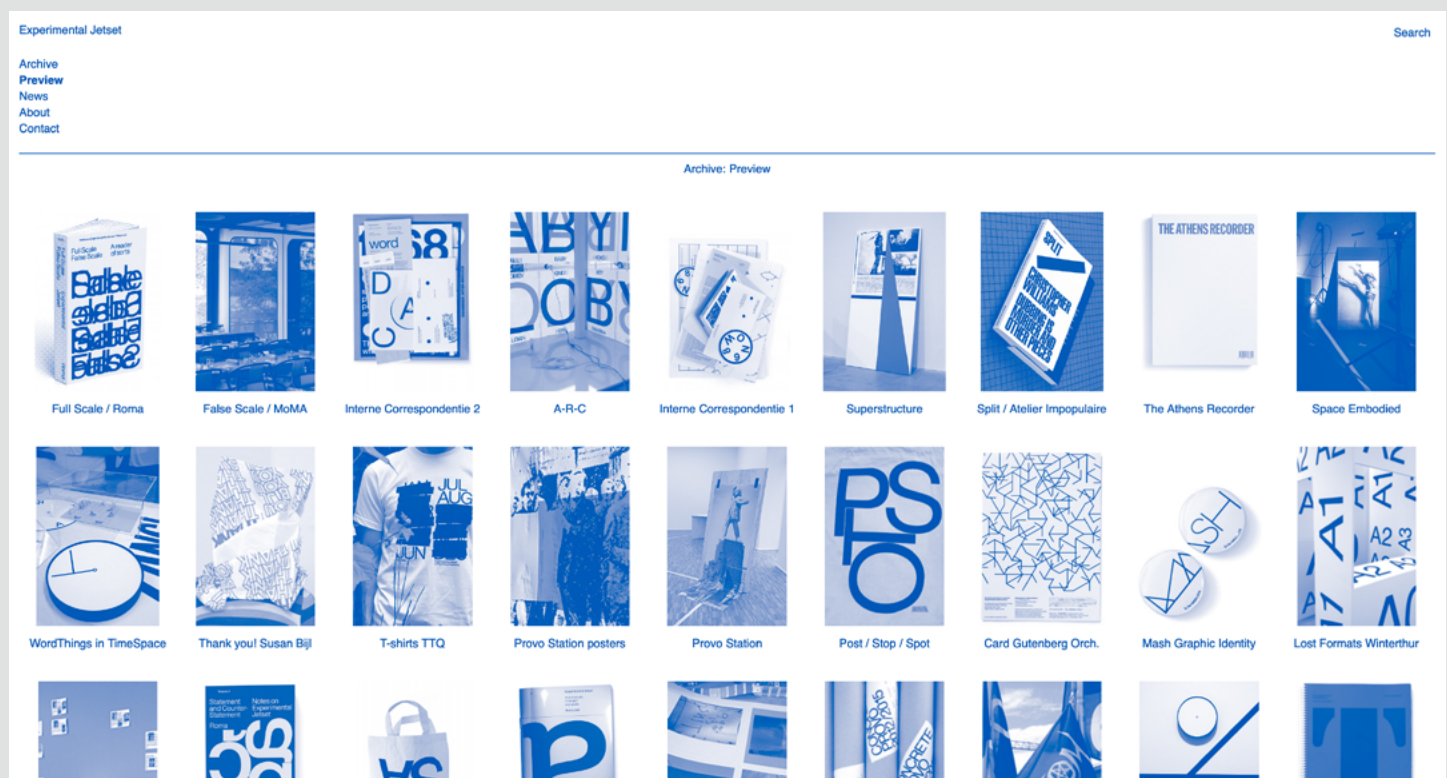
On the contrary, own website portfolios were operated by designers showed the designer-focused structure and systems. For instance, the website of Amsterdam based graphic design studio Experimental Jetset(<https://www.experimentaljetset.nl>) showed a

3.2.4.1. MAIN PAGE

very long directory listing of their archive on the main page. Even though the main page could be altered to the 'Preview,' which showed thumbnails of works, by setting a directory listing as a default, it gave a text-oriented impression. [Figure 16, 17]

Experimental Jetset										Search	
<div>Archive</div> <div>Preview</div> <div>News</div> <div>About</div> <div>Contact</div>											
<div>Categories: <div></div></div>											
alphabetical				Archive: directory listing				chronological			
Full Scale / Roma	Nov 2019	S&GS-Kiosk+Banner	Sep 2015	Interview / Design Words	Jul 2010	DTC / Ajax	Oct 2007	Grafik t-shirt	Feb 2005	GAS Stellar System	Sep 2002
False Scale / MoMA	Oct 2019	Rats / Arts / Star	Sep 2015	Paradiso Poster/Folder	Jun 2010	Stair/Stare	Sep 2007	High Light	Feb 2005	Display	Jul 2002
Interne Correspondentie 2	Sep 2019	Automatic Alphabets	Sep 2015	Les-Plus-Beaux-Livres	Jun 2010	Kelly 33.3	Sep 2007	Drip-dry Shirts	Feb 2005	TakeOff	Jun 2002
Four-Letter-notebooks	Sep 2019	Cooper-Hewitt-Lecture	Sep 2015	NAIM Clip/Stamp/Fold	Jun 2010	Everything That Exists	Sep 2007	DTC / Gilgamesj	Jan 2005	Kelly 1:1	May 2002
Time-Forward-reader	May 2019	Exhibition-Hacked-/HNI	Aug 2015	Mapping-the-Library	May 2010	Jérôme St-Loubert Bié	Sep 2007	DTC / Te Huur	Jan 2005	Bakave	Feb 2002
Time-Forward!	May 2019	High %	May 2015	TLA-Lecture-Pratt	May 2010	Dazzle Rocket 2	Aug 2007	555 Fleuron	Jan 2005	Tavern	Jan 2002
V-A-C-website	May 2019	Concrete Provo	May 2015	High Reflex	May 2010	Coming Soon Arnhem	Aug 2007	2K by Gingham 2004	Dec 2004	GSPJ-website	Jan 2002
idyllenidyll-2	May 2019	Flag Show	May 2015	Rani-Radawi	Apr 2010	Typographic Architect. 2	Jul 2007	2AFN	Dec 2004	14-Point-Program	Jan 2002
68-NOW-cover	Apr 2019	Poster-Massimo-Vignelli	May 2015	Preinet-5/-Stadiume	Mar 2010	Helvetica / Blow-Up	Jul 2007	Under a Tenner	Dec 2004	Congratulatory-Stamp	Dec 2001
Paradiso-68	Apr 2019	Tshirts-MoMA-/Uniglo	May 2015	MF / This is not my world	Mar 2010	The Narrows	Jul 2007	Happy Xmas	Dec 2004	2K-by-Gingham-2004	Dec 2001
STIP-WOLK	Mar 2019	Left of the International	Apr 2015	MM-/Pirates-Manifesto	Mar 2010	Helvetica / Kriterion	Jun 2007	Terminal 5	Nov 2004	AIGA / Voice	Nov 2001
Autom.-Alphabets-poster	Mar 2019	High-Times	Apr 2015	CAPC Heimo Zobernig	Mar 2010	2K by Gingham 2007	Jun 2007	High Nature	Oct 2004	The People's Art	Oct 2001
V-A-C-graphic-language	Nov 2018	Whitney-Animations	Apr 2015	NAIM Antibodies	Mar 2010	Vanessa Beecroft VB61	Jun 2007	Uitgelicht 04	Aug 2004	MM / Tirana	Sep 2001
A-R-C	Nov 2018	Paradiso-A0-poster	Mar 2015	Spaces	Feb 2010	NAIM Jean Prouvé	May 2007	North South East West	Aug 2004	Bodycom	Sep 2001
High-Tone-/High-Note	Nov 2018	Rijksakademie-Open	Nov 2014	Shapes	Feb 2010	Vanessa Beecroft VBDF	May 2007	Pop On Pop Off	Jul 2004	Purple-Website	Aug 2001
Post-/Stop-/Tops	Oct 2018	High-Signs	Nov 2014	Vanessa Beecroft VB66	Feb 2010	Beauty is in The Street	May 2007	3 Telephone Cards	Jul 2004	Dutch-Design-Dialectics	Jul 2001
Interne Correspondentie 1	Sep 2018	Leipzig-Plakat	Oct 2014	Helvetica 2010	Feb 2010	Vanessa Beecroft VBSS	Mar 2007	Blame Trevor	Jul 2004	John Paul Ringo George	Feb 2001
Female-Orgasm	Aug 2018	Tiergarten	Aug 2014	Studio Culture	Feb 2010	NAIM Bipolis	Mar 2007	SMCS / Introduction	Jun 2004	Gasbook G&A	Jan 2001
Archivism-/Activism	Jun 2018	Open: Venice Biennale	Jun 2014	MMX Shepley Bullfinch	Jan 2010	NAIM The Edible City 1	Mar 2007	SMCS / Logotype	Jun 2004	Lost Formats	Dec 2000
Lost-Record-/Esoapism	Jun 2018	High-Numbers	Jun 2014	NAIM-Changing-Ideals-2	Jan 2010	NAIM The Edible City 2	Mar 2007	SMCS / Sign system 1	Jun 2004	Gasoo-issues	Dec 2000
68-NOW-Emblem	May 2018	Schnitt	May 2014	Publik-/t-shirt-re-issues	Dec 2009	Vanessa Beecroft VBRS	Feb 2007	SMCS / Sign system 2	Jun 2004	Emigre 57	Dec 2000
You-Are-Here-You-Are-Now	May 2018	IABR	May 2014	Function-Subversion	Dec 2009	Vanessa Beecroft VB60	Feb 2007	SMCS / Title walls	Jun 2004	Exp.-Jetset-vs-The-World	Nov 2000
Document-Mag.	May 2018	Game Theory Beijing	Feb 2014	Paying-a-Visit-to-Mary	Dec 2009	DTC / Het Wijde Land	Feb 2007	SMCS / Entrance	Jun 2004	Mandarin-Droog	Oct 2000
STOPP-EGEGUEIHSS	May 2018	Gude-Kerk-Graphic-Id.	Dec 2013	MM-/Pirates	Dec 2009	Typographic Architect. 1	Feb 2007	SMCS / Banners	Jun 2004	2K-by-Gingham-Ads	Oct 2000
Superstructure	Mar 2018	Longlunch-Lecture	Jun 2013	Blake's-7	Dec 2009	Anthem	Feb 2007	SMCS / Sandberg wing	Jun 2004	2K-by-Gingham-2000	Oct 2000
Karine-Bissh-/Eile-Point	Dec 2017	Karine-Bissh-Kiosk-Book	Jun 2013	Offset-T-shirt	Nov 2009	MoMA NY	Feb 2007	SMCS / Bulletin 1	Jun 2004	Maastricht-Art-Fair	Sep 2000
Kyiv-International-Emblem	Sep 2017	Whitney Graphic Identity	May 2013	Preinet-5	Nov 2009	DTC / Peanuts	Jan 2007	SMCS / Bulletin 2	Jun 2004	BodyCom-/Graphic-Id.	Aug 2000
Idea-Books-/Winter	Sep 2017	BE Graphic Identity	Apr 2013	Stussy-Amsterdam	Nov 2009	MM / Internet Paintings	Jan 2007	SMCS / Invitations	Jun 2004	So-T-shirts	Jun 2000
High-Skies	Sep 2017	EP Sternberg Press	Apr 2013	Interview / ISO50	Nov 2009	Geometrolympics 2020	Dec 2006	SMCS / Posters	Jun 2004	Viktor & Rolf & Katja	May 2000
Esoape-ism-Svenonius	Aug 2017	High-Series-/Foam	Mar 2013	GO-Italy	Oct 2009	RMN	Dec 2006	SMCS / Printed matter	Jun 2004	Around-December	Mar 2000
Kara-Walker-poster	Aug 2017	Fur Free Fashion	Jan 2013	W339-/30-years	Oct 2009	2K by Gingham 2006	Nov 2006	SMCS / Website	Jun 2004	Elysian-Fields-2	Mar 2000
Signale-tA-Periphery	Jul 2017	Maastricht New Year 2	Jan 2013	Shelter-/House-of-Cards	Oct 2009	Acronyme-of-Hardcore	Oct 2006	SMCS / Stairwell	Jun 2004	Elysian Fields 1	Mar 2000

[Figure 16] Main page(Default) of <https://www.experimentaljetset.nl>



[Figure 17] Main page(Preview) of <https://www.experimentaljetset.nl>

3.2.4.2. DETAIL

3.2.4.2. DETAIL

With thumbnails of works posted by creators, there was supplementary information described underneath or above. In the case of Behance, it indicated the profile image, name of the creator, and stats include the number of likes and views as default and which were located underneath the thumbnail as a tiny size comparatively. On the other hand, Dribbble provided a function to set modes of display (Small with/without info, Large with/without info), and the site was set with 'Large without info' as a default. It was a very courageous decision and the particular case among other portfolio platforms here.

3.2.4.3. DETAIL(HOVER)

More information was shown when I hover the cursor on each project, and Dribbble showed hidden info; a title of work, publishing date, and buttons for 'Save' and 'Like.' Also, Behance showed a title of work later and also indicated a label, which meant curators featured the project. Golden, silver labels remind of medals of virtual games, featured projects were arranged in order of rankings. The fact that both platforms considered the title of work as minor information and even Dribbble did not show the name of the creator in the end without mode setting. This structure implied the importance of visual elements than text.

In a flow of posts, Instagram focused on a single image in rows, and since there was no hover on mobile, it showed various information at once. There were profile image, the name of the account, location(optional), buttons for like, comment and share, save(optional), stats showed the number of like at the same time. Besides underneath the image, the name of the account was repeated twice, and there were textual elements; description, comments, publishing date, and an input area for comment additionally. As this study mentioned that Instagram was not built for portfolio-sharing, so the title of work was not included as well.

By browsing the main pages, which were dominant on portfolio platforms, it was possible to find visual elements that had a considerable role when text information had an insignificant presence. In communication-wise, it is natural for designers to explain the context of works, including its background, the narrative for the audience's understandings along with visual elements. However, portfolio platforms here were tailored by the needs of outstanding visual factors to compete with numerous creators and became closed with

3.2.4.4. THUMBNAIL & WORK IMAGE

Creative Meritocracy what the founder of Behance targeted.

The website of Experimental Jetset(<https://www.experimentaljetset.nl/>), a graphic design studio based in Amsterdam, showed the opposite sphere in displaying texts and images. At first, the main page consisted of indexed archives without thumbnails, which were utterly opposite directions on what portfolio platforms pursued. On the page of each work, texts on their website had an extraordinary length and stated their detailed background, approaches, references. It was pretty clear to see the design studio's attentions – locating the text in preference to images. Experimental Jetset saw writing as an integral part of displaying and demonstrate their project(Bruet, 2017).

The point is, we are quite typical graphic designers. We design objects to function within very specific contexts. So the moment you present those objects within a totally different context, as flat digital images on a website, it's only logical that you need some words to at least sketch the original context(Experimental Jetset, 2015, p.325).

3.2.4.4. THUMBNAIL & WORK IMAGE

Even though cases in this study stressed the importance of images, its display methods, and all details of formation and distribution were variant to each other. Design affordances of portfolio platforms always asked designers to follow their tailored visual system to show optimized works(Scolere, 2019).

In [Table 4] (See page 36), the recommended ratio of the cover image in Behance was $808 \times 632\text{px}$ (1.28:1), which was slightly different from the one(1.33:1) Dribbble had and a square(1:1) ratio of Instagram. Though Instagram changed its policy to upload vertical(4:5), horizontal(1.91:1) images besides a square and added an extra feature 'Story,' which required a 9:16 ratio, so all size parameters from different platforms were not same. Additionally, a detailed page of works in Behance had only one suggestion for width as 1200px(1400px with bleeds), and it could be long enough, so that contains various elements, including images and text.

For designers, after they finished a project, there are extra works – tailoring images into each platform plus their website and considering how to optimize visual elements to their constraints and rules every time. By repeating those processes, the order – (1) Completion of

the project (2) Tailoring finalized work images on each platform – could be flipped. For instance, when designers or design students who use portfolio platforms drive a self-initiated design project, they consider how to show the work for platforms first. In this flipped order, in a company with constraints from platforms, designers also consider the comparability (Scolere, 2019).

Among flows of thumbnails on Behance, Dribbble, the small cover was located with a maximum of 7 images in a row and countless columns. Since in a default desktop view of Dribbble did not show any text information and Behance minimized it, so the visual source was crucial here to stand out as a single thumbnail. Even when it was transited to the mobile environment, endless scrolling made an audience to spend less than a few seconds on each post, so it was crucial to choose an eye-catching image. Creating a visual concept and planning a project after a designer perceived that these conditions were not what they used to be. For instance, posting a printed vertical A2 size poster will not be suitable on 202 × 158 px of cover on Behance either 1600 × 1200 px of a shot on Dribbble and 1:1 ratio Instagram, so designers were forced to consider a way to crop or to have a specific outstanding part at least.

In the interview with BfVA who redesigned the website of It's Nice That, they mentioned one of the crucial changes in a matter of web design was keeping the original ratio of images instead of forcing them fit into the container of thumbnails (It's Nice That, *Bureau for Visual Affairs talks us through the new and improved It's Nice That website*, 2020). [Figure 19, 20]

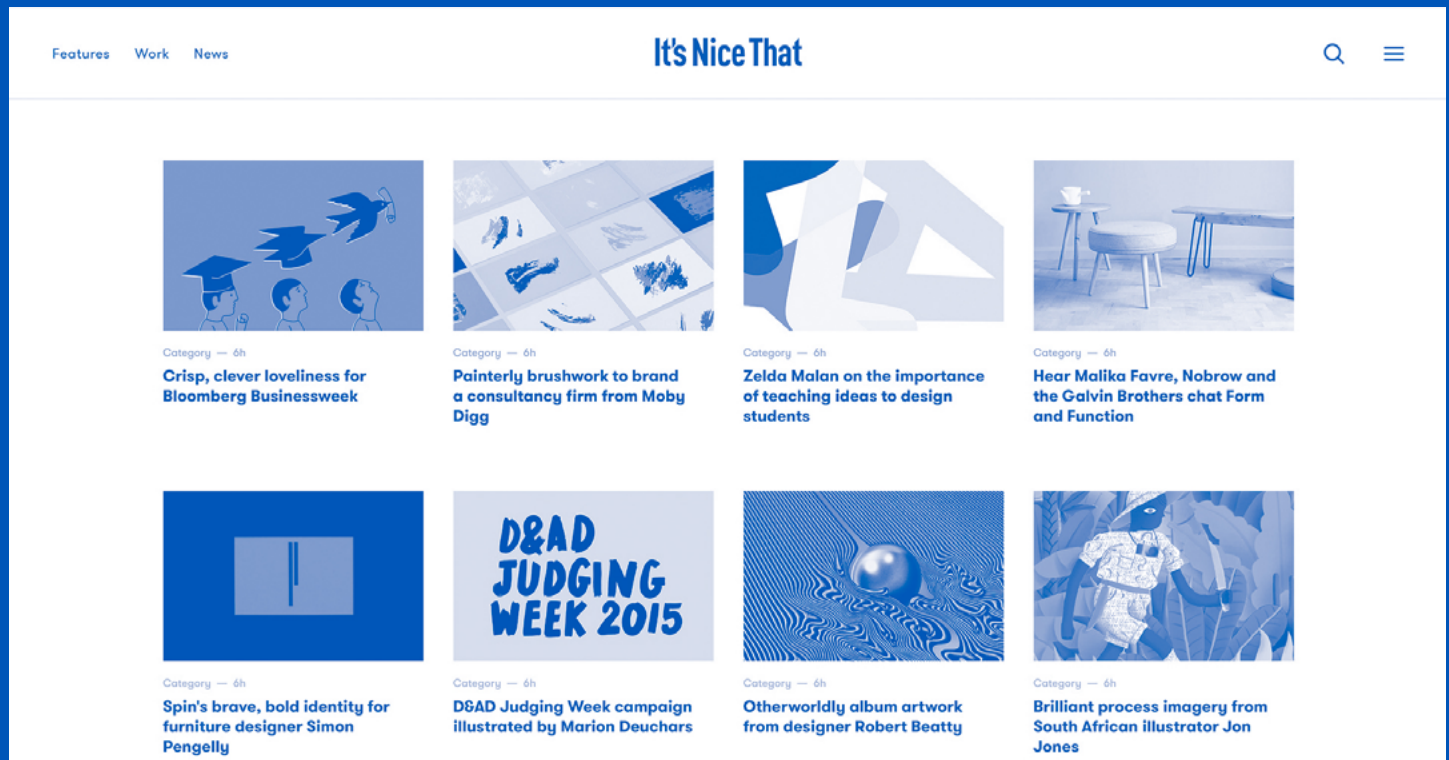
“The core aspect of the redesign was to ‘free’ imagery from constraining containers, to de-commoditise it, if you will.

...taking it further away from the shallow content aggregation now available through Instagram, for example, and focusing on making the content and editorial shine.”

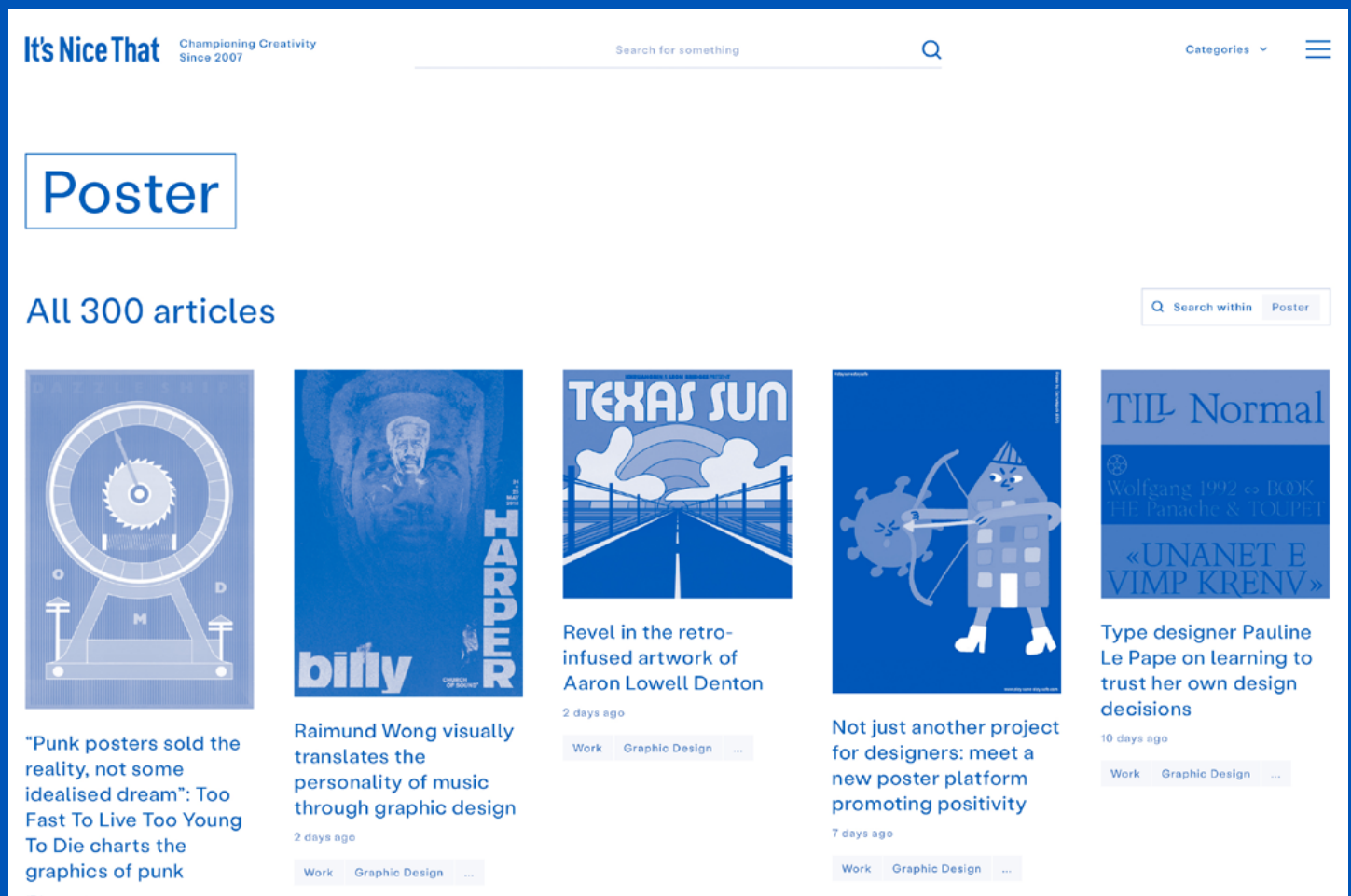
(It's Nice That, 2020, para. 6).

Renewed website of It's Nice That had no longer cramped thumbnail view, and instead, it created a board with various scattered images in an original aspect of size, ratio. Also, it implied (if there is your will) the role of curating platforms is appreciating the original ratio of visual resources, not to force creators to follow their systems. [Table 4]

3.2.4.4. THUMBNAIL & WORK IMAGE



[Figure 18] Previous main page of It's Nice That(<https://www.itsnicethat.com>)



[Figure 19] Renewed a way of displaying thumbnails of It's Nice That(<https://www.itsnicethat.com>)

3.2.4.4. THUMBNAIL & WORK IMAGE

[TABLE 4] THUMBNAIL & WORK IMAGE

	BEHANCE	DRIBBBLE	CARGO COLLECTIVE	INSTAGRAM
MAIN	“Projects from creatives you follow and more”		“Put your Projects on the Web.”	
THUMBNAIL (NUMBER)	7 images(max) to 1 image(min) in a row almost endless column	6 images(max) to 1 image(min) in a row Load more(button)	Thumbnail only in <i>Site in use, Selections</i> 4 images(max) to 1 image(min) in a row	One 1:1 square image in a column
RATIO, OPTIMAL DIMENSIONS	1.28:1, Cover: 202×158 px (Recommend 808×632 px)	1.33:1 (= iPhone camera)	Keep ratio of original image (variable)	1:1 square ratio, 1.91:1(1080×566 px), 4:5(1080×1350 px), 9:16(1080×1920), Max. 10 images
WORK IMAGE	1200px width 1400px with bleed	One high resolution image(1600×1200 or larger recommended), Animated GIF (400×300, 800×600, 1600×1200), Video(MP4, 4:3, <24 secs), Multiple Shots	Keep ratio of original image (variable)	Work page (separated)
DETAIL	Profile image, Name of creator, Stat: Like, Views			Profile image, Account name, Location(optional), More, Like, Comment, Share, Save(button), Stat: Like, Account name and description
DETAIL (HOVER)	Title of work, Pin(label)	Title of work, Time when it is posted, Save & Like(button)		

3.2.4.5. POST

3.2.4.5. POST

As a result, those tailorings of contents by online portfolio platforms have impacted on works from creatives. The concept of playing basketball of Dribbble asked designers(players) to post an image(a shot), and each player was able to browse other shots and followed players. In this simple concept, there were no such extra settings like choosing a style, size of the typeface, line spacing, color, align. Without a Pro subscription service, a player can shoot only once(an image), no animation. Dissimilar to Dribbble, Behance relatively offers various type settings, as mentioned above. However, it is comparable with any other settings of platforms. Additionally, it is allowed to upload files, to add embed-media with coding and more information like 'Tools used(Highlight Adobe family),' 'Co-owners,' 'Copyrights & License,' 'Schools,' 'Teams,' 'Credits' and choose 'Visibility' for specific groups. Settings to post a photo on Instagram was similar to other camera applications, including adjusting filters and edits. Connectivity here was highlighted with tagging people; posting to other accounts includes Facebook, Twitter, and of course, Behance, Dribbble, and Instagram in common enables designers to add tags to maximize post's visibility.

3.2.4.6. WORK

Those settings for the post deployed on the work page. Commonly in Behance, Dribbble, basic introductions about author and work – profile pic, the title of work, the name of the account, description of work, and communication tools – appreciate(like), save buttons, input window for comment and tags – were located. A few details depend on service like Behance showed the information about tools, credits, and Dribbble added links to the external services(Pinterest, Twitter), and extracted colors from works. Surprisingly, the button to follow account and stats – the number of likes, views – were repeated twice, located in the top and bottom part of the page. [Table 5,6]

[TABLE 5] WORK PAGE

	BEHANCE	DRIBBBLE
TOP	Profile pic, Title of work, Account, Follow(button) Label (featured)	Profile pic, Title of work, Account, Follow(button), Save(button), Like(button)
SIDE	Follow(button), Save(button), Appreciate(button)	
MAIN	Work image, Descriptions	Work(one image) Multiple images available with Pro membership
END OF WORK	Appreciate(large button), Title of work, Stats: Likes, Views, Comments, Publishing date	Descriptions
ACCOUNT	Account, Follow(button), More work thumbnails	
COMMENTS	Comments	Comments
BOTTOM	Account info, Follow(button), Title of work, Descriptions, Stats: Likes, Views, Comments, Publishing date, Creative Fields, Hashtags	Pinterest(button), Tweet(button), Copy Link(button), Hashtags, Colors Stats: Views, Likes, Saves, Publishing date More works, Follow(button), AD

[TABLE 6] CREATING A PROJECT

	BEHANCE	DRIBBBLE	INSTAGRAM
ADD MEDIA	Upload Files, Add Text, Embed Media, Lightroom Photos, Photo Grid	One high resolution image (1600×1200 or larger recommended), Animated GIF (400×300, 800×600, 1600×1200), Video(MP4, 4:3, <24 secs), Multiple Shots	<i>Library</i> Image Preview, Change ratio(button), Boomerang(button), Layout(button), Multiple images(button), Thumbnails <i>Photo, Video</i> Camera mode
EDIT STYLES & LAYOUT	Spacing 0~150 px Dividers Color, Kinds, Background Color, Image, Text, Size(9-75), Line spacing(1-18) Style(B, I, U, St, Up), Color, Align(L, M, R), Headers Sub-headers, Paragraphs, Captions, Text Links		Filter, Edit(camera functions)
DESCRIPTIONS	Fit into thumbnail size, Title (Max. 55 characters, Min. 808×632 px, No animation)	Title, Tags, Descriptions	Write a caption, Tag People, Add Location,
PROJECT SETTING	Creative Field(required), Tools Used, Co-Owners, Copy rights & License, Content(adult), Display Visibility(everyone, specific, private), Disable comment, Discover ability, Project description, Keywords (Max. 10), Companies, Brands, Schools, Teams Credits	Close comments, Extra features(PRO), Attach files, Add to Project, For sale	Post to other accounts, Facebook, Twitter, Tumblr, Advanced, Turn off commenting, Tag business partner

3.2.5.1. CONNECTIVITY & VISIBILITY

3.2.5. ADVANTAGES OF ONLINE PORTFOLIO PLATFORMS

3.2.5.1. CONNECTIVITY & VISIBILITY

The strongest benefits of those online portfolio platforms were connectivity and visibility to the audience and other designers. It is particularly hard to ignore those advantages of platforms for freelance designers because of self-promotion. In the interview with KS, a freelance graphic designer based in Paris agreed with the influence of Behance and picked the reason as its origin.

“I do not know much of other portfolio platforms like Dribbble, but I agree with its influence of Behance. Since it is powered by Adobe.” (KS, Interview, February 18, 2020).

Behance has been launched and operated by Adobe, which is the most representative software company that dominates the market of software specialized in design like Adobe Photoshop, Adobe Illustrator. So it is no wonder that Adobe is trying to be in charge of from beginning to the end. For instance, the work page of Behance introduces design tools that had been used, and it was possible to bring data from another program like Adobe Lightroom, which is a digital image managing tool.

3.2.5.2. REPRESENTATIVENESS

This study found that representativeness of Behance, Dribbble, and Instagram as a media in the creative field. Since they have a tremendous number of visitors and subscribers, so being featured in that platforms could help to increase awareness, visibility of creators and their works. HJL mentioned Behance, Dribbble were considered as channels where showed representative trends of the creative field. Since she has been working as an in-house designer for more than five years, she has stopped posting her works on portfolio platform. However, to follow trends in the scene of design, she does visual research by browsing online portfolio platforms. LBK, who is also an in-house UX designer of a manufacturing company, has not posted a work on online portfolio platforms, but still agreed with its connectivity.

3.2.5.2. DEVELOPMENT

“Sometimes, when I work, I need to find references in such a short time. When I searched through Google, results linked to Pinterest, Behance, and Dribbble all the time, so I noticed that their representativeness from it.” (LBK, Interview, March 3, 2020).

7 of 7 Interviewees agreed to consider Instagram as a representative portfolio platform along with Behance, Dribbble as well. All of them separated Instagram from others since Instagram is for all kinds of contents sharing platform. LBK said that when she followed an illustrator to browse her/his works, Instagram recommended other creative accounts that have a similar style of works. After she followed various accounts, her feed has been full of works from various accounts. HJL agreed with its representativeness as a portfolio, and she felt Instagram has been more dominant than other platforms nowadays to her.

“Instagram has visibility, and it is a daily application for me, so I can browse works from following creatives even when I am not working. Compared to Instagram, I do not using Behance, Dribbble, after I leave the office.” (HJL, Interview, February 17, 2020).

JYL also picked mobile-friendly characteristics of Instagram that have made her spend time to look at other’s works. In this study, through [Table 3](See page 30), we could find that Instagram was focusing on mobile device intensively while others(Behance, Dribbble, and Cargo Collective) showed desktop-friendly. YSJ found a similarity between Instagram and Tumblr, as well. Tumblr is a social networking website founded in 2007; YSJ pointed out that Tumblr had been used for portfolios since it was possible to change the blog freely by modifying its HTML, CSS. However, it was desktop-oriented, so after the majority of users have moved to the mobile application like Instagram, now it is hard to find a vivaciousness of portfolios powered by Tumblr.

3.2.5.3. DEVELOPMENT

Relieving a burden from developing a website by herself/himself without coding skills could be a benefit of using platforms as well. HISM, who is running his own website built on Wordpress, open-source content management system picked the reason why he is using

3.2.6.1. IMAGE-ORIENTED STRUCTURE

the template is accessibility. To develop the portfolio website without coding skills, he had to choose a platform service that provides templates. Depends on choosing a type of SaaS service, the level of complexity and freedom is different, so it is possible to create a unique style in contrast to the tailored system. JYL also picked the coding skill, which has limited her portfolio design.

“For the first time when I made my own website, I did not know much about ‘HTML.’ It was quite hard to build by myself since I am not good at coding, computer language. So I decided to use Cargo Collective.” (JYL, Interview, February 21, 2020).

Cargo Collective in this study, as a SaaS(Software as a service) application, it provided service to build with less burden. However, compared to other SaaS applications like Webflow, it offered relatively limited functions and encouraged to use templates, which led to the similarity between users.

3.2.6. DISADVANTAGES OF ONLINE PORTFOLIO PLATFORMS

However, online portfolio platforms were discussed in this study have requested creatives commonly to keep specific requirements to post their works on platforms. As a SaaS(Software as a service) application, Cargo Collective had relatively less tailoring factors in a matter of design, but other cases(Behance, Dribbble, Instagram) have restrictions in displaying works from creatives. Through the case study, this study found typical constraints in the structure of online portfolio platforms.

3.2.6.1. IMAGE-ORIENTED STRUCTURE

Characteristics from those online portfolio platforms made text elements less significant than visual elements. In [Table 4](See page 36), this study found that the main page of Behance, Instagram focused on showing stats – the number of appreciations, views – instead of title, creator’s name, and description of work. In the case of the main page of Dribbble, they concealed all the text elements, including the title of work before changing view settings. In [Table 5](See page 38), even on the work page, which showed details of works, images were

3.2.6.2. TAILORING

considered as a priority. Moreover, buttons to follow, save, like were highlighted, repeated twice at the beginning, the end of the page.

3.2.6.2. TAILORING

Visual elements, of course, play an essential role in the portfolio. Furthermore, it totally depends on designers to decide the ratio of images and text and how to organize them. However, when it comes to how much designers can deploy visual elements freely, current representative online portfolio platforms restricted by tailoring contents to fit into their structures. In [Table 4](See page 36), ratios of cover images were fixed, so users had to crop or create a new one to fit into their tailored system. Since cover images were placed with other designers in the same row, so it was natural to compete to get more attention.

3.2.6.3. CURATION

Selective curations of online portfolio platforms caused a competitive atmosphere. Featured works automatically get more attention since it is located in upperparts and on the main page, so it was apparent to consider those selected works as a symbolic reference to designers. In the interview, in-house graphic designers answered that they were using online portfolio platforms as a reference to search design trends, not for uploading their works. Featuring design works could create a trend of the field, but also it could lead to homogenization in a specific selection by platforms.

3.2.6.4. ANONYMITY

However, from a browser's point of view, the structure of platforms did not let the audience know who designed firstly, and how it was designed to its full extent. Text information includes a description of the project that was hidden. So it was easy to consider works on the main page of online portfolio platforms as anonymous for the first time.

3.2.6.5. BLURRING LINES

Those characteristics reached out that flattening images, blurring lines between works. When designers finalized works within a specific context, they recognize the importance of bringing

3.2.6.6. COMPETITIVE STRUCTURE

out this with design output together. So when designers present their works in a different context, designers should outline the background and enough descriptions. However, current structures of online portfolio platforms found here did not have enough room to put context together, and they did not put this as a priority as a cover image.

In these environments, it is pretty apparent to ignore the importance of explanation of projects and focus on visuals only. Of course, this study does not overlook the significance of images, but by disregarding contexts, work images could be turned into a flat digital source, and it is no wonder to find homogenization of works in every platform in the end. Through the interview with BfVA, who redesigned the website of It's Nice That, it was possible to find out that the platform noticed that constraints of thumbnail what It's Nice That had before restricted the originality of images(See page 34). Moreover, a dozen of basic disciplines as a category was not enough to explain various spheres of the creative field. This renewal implied restrictions other online portfolio platforms have limited expression of works and created homogenization.

3.2.6.6. COMPETITIVE STRUCTURE

As the founder of Behance called the service as *Creative Meritocracy*, online portfolio platforms raised competitive elements through the structure of platforms. Maximum 7 work thumbnails in the same ratio aligned with other creators in a row, and these rows were repeated infinitely. Furthermore, there was no even the title of design work, but there were only stats like the number of appreciations and views. Not only on the main page, but also the work page with details, elements like buttons to like, save were located twice at the beginning and the end of the page. Especially, Behance separated specific works with their own gold or silver label, which meant curators featured the work. These labeled works were located in a very first row to get more visibility and appreciation from browsers.

It is possible to find restrictions when designers are creating a project as well. Platforms limited not only the size, number of the image but also typefaces and editing styles in a paragraph. Limited options to maintain a unified look led to a homogenization of style. There was only one that a designer could distinguish from others was an image of the cover on the main page. So it was not hard to expect why designers focus on visual elements on portfolio platforms so hard and how to distinguish from others through images only.

4. WEBSITE DESIGN

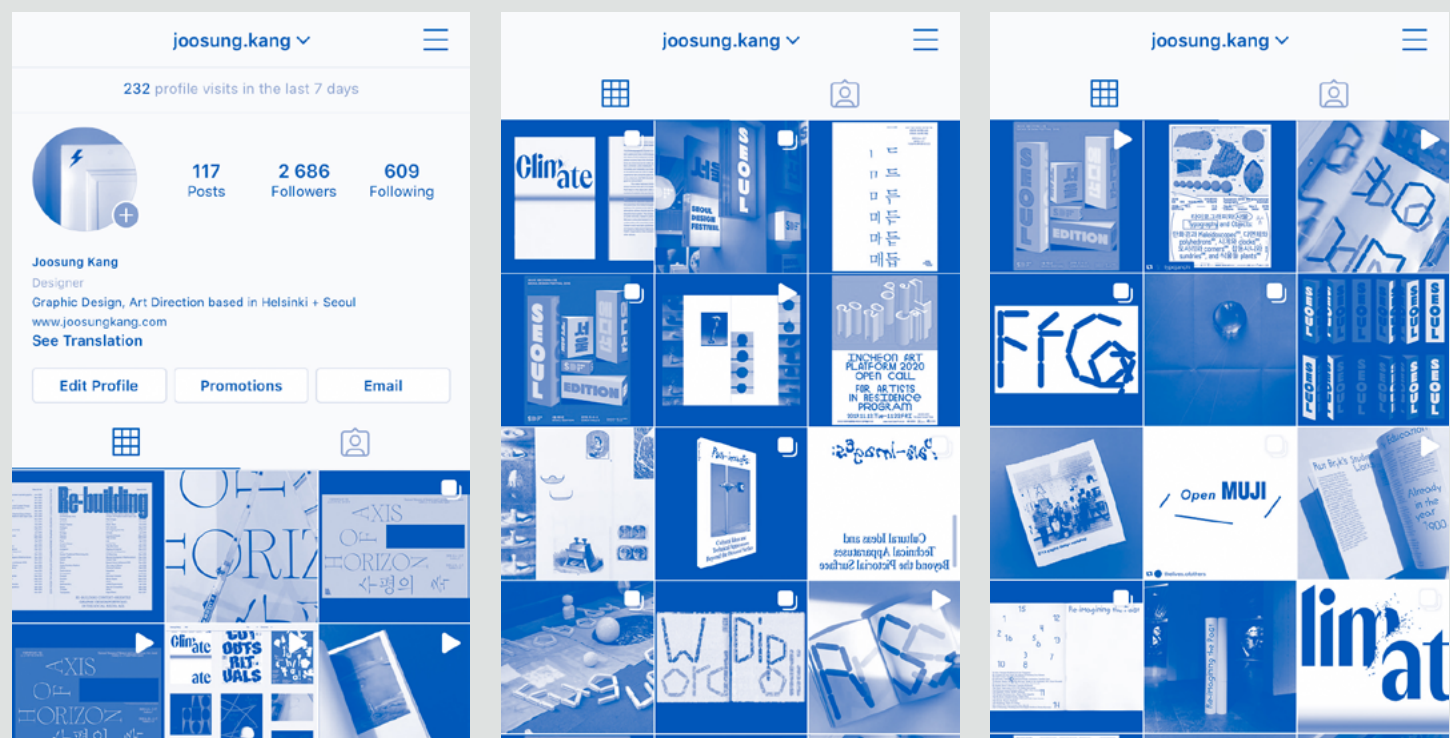
Nevertheless, for freelance designers or design studios run by an individual, it is necessary to promote their works to get more job opportunities to potential clients. Of course, there are tools like independent website relatively unconstrained platform where designers can deploy their narratives, works freely. However, it is hard to defeat online portfolio platforms where guarantee their connectivity and visibility. By browsing posts on platforms where introduced external links to other platforms and website, it was possible to find designers who were using not only several online portfolio platforms but also their website separately.

4. WEBSITE DESIGN

4.1. WEBSITE DESIGN AS A SUGGESTION, EXPERIMENT

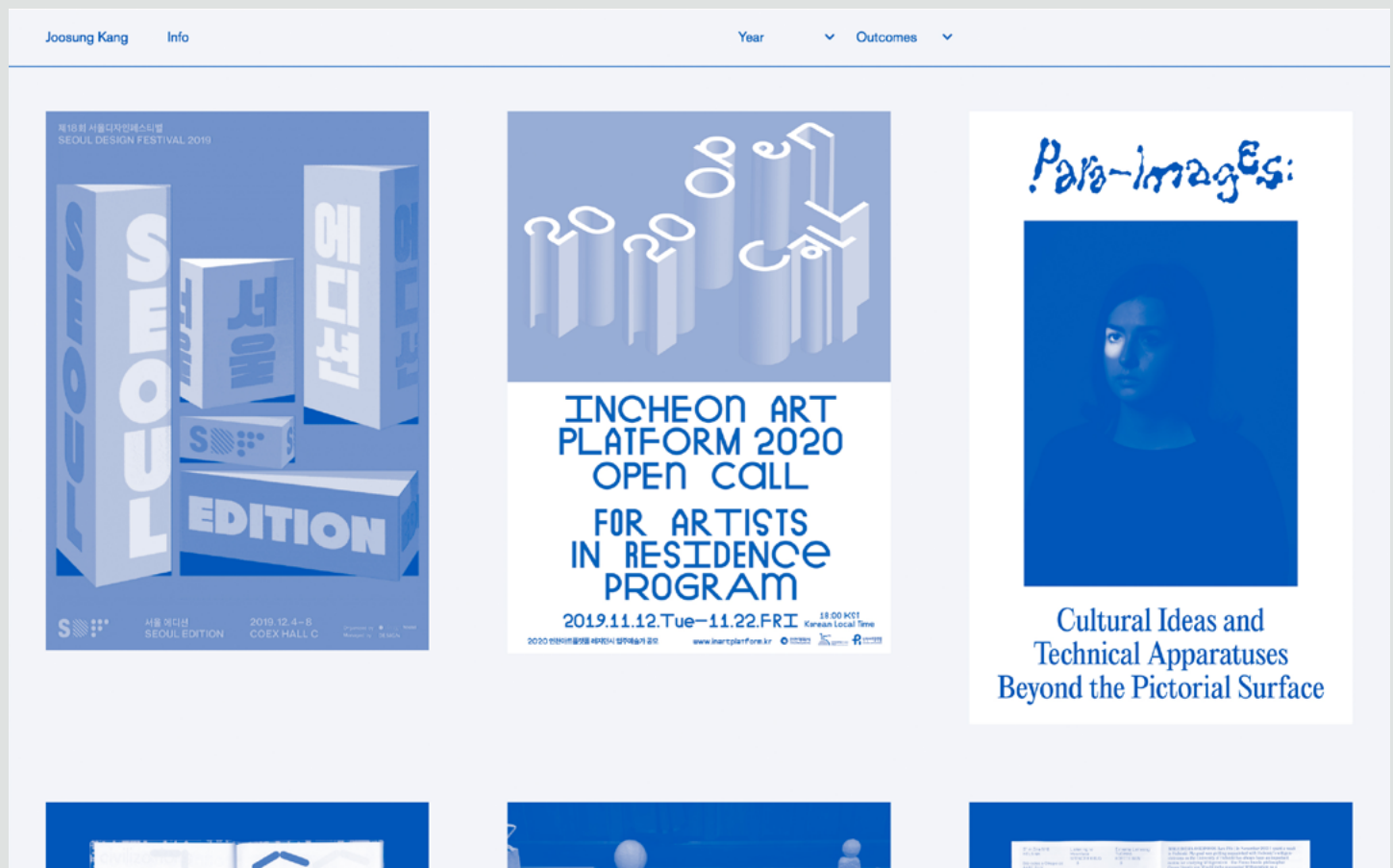
Merits like increasing connectivity, visibility, and building website without coding skills were still valid to my case, who is working as a freelance graphic designer as well. I am using the Instagram account(@joosung.kang) [Figure 20] as a portfolio and created connections between not only graphic designers but also various creatives from different fields. Additionally, there is a website(<http://joosungakng.com>) [Figure 21] established by Webflow, a SaaS application.

On the website, there were projects what I have created and personal information as a graphic designer. I organized projects in chronological order, in types of outcome. The target

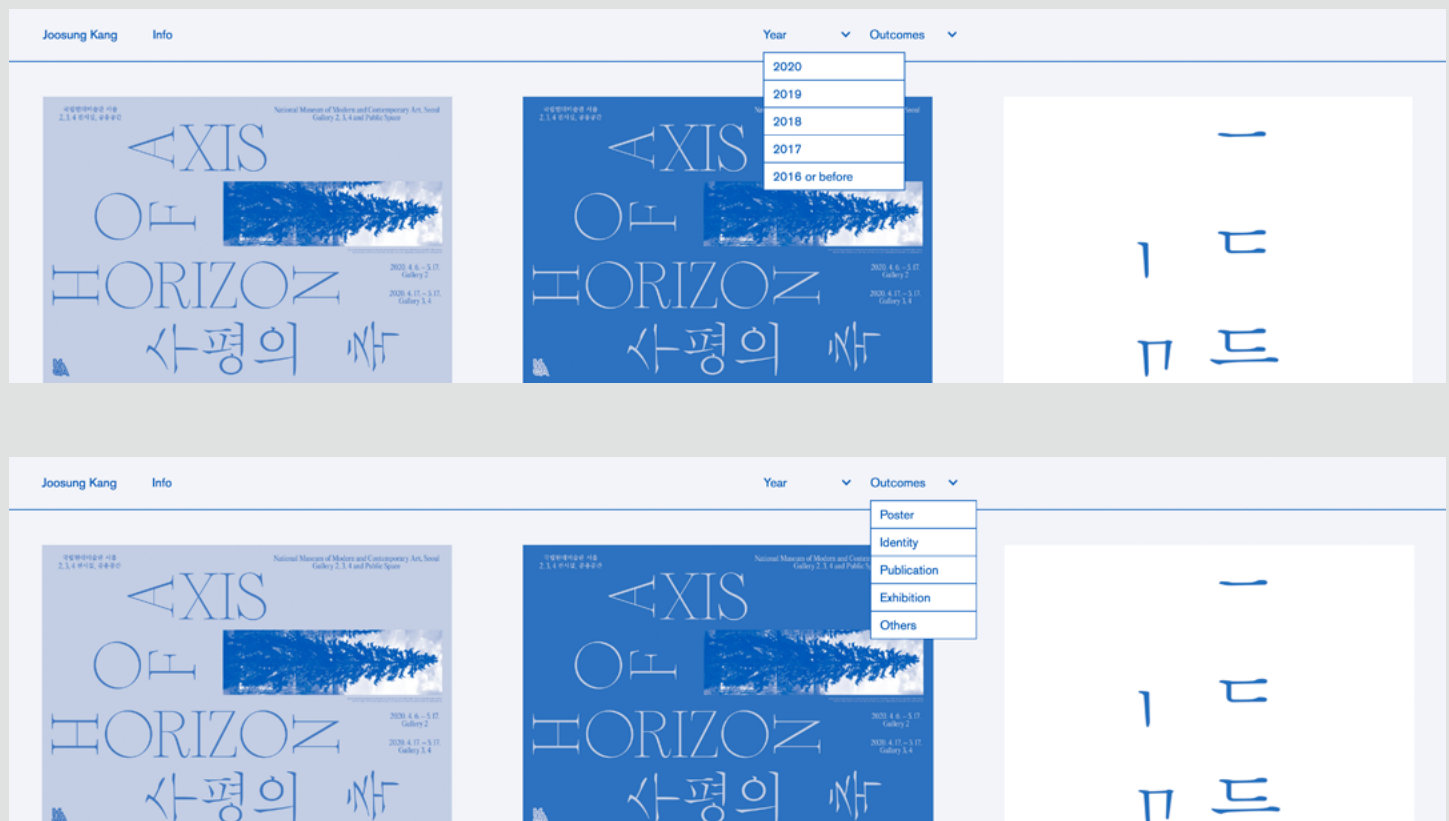


[Figure 20] Instagram account @joosung.kang

4.1. WEBSITE DESIGN AS A SUGGESTION, EXPERIMENT



[Figure 21] Portfolio website <http://joosungkang.com>



[Figure 22] a-b. Organization of previous website

4.1. WEBSITE DESIGN AS A SUGGESTION, EXPERIMENT

audience was prospective collaborators, clients, and even other graphic designers. [Figure 22] Compared to the Instagram account(@joosung.kang), where I had to use a 1:1 square ratio of images for conformity, it was possible to show the original ratio of works on the website since there was no constraint in showing images of works. However, the list of images was almost the same with posts from Instagram, and there were not enough descriptions of projects. When it comes to browsing my works on this website, it was hard to know the difference between two different platforms, and it was apparent two portfolio platforms(current website, Instagram) gave too much importance to visual elements.

There was a need to distinguish between two platforms to carry out a supplementary function in the current website. I found a necessity to create a context-oriented portfolio with enough amount of text, essential elements like collaborators and topics. As a suggestion and experiment, not a solution defeats the current online portfolio platform; I made a renewed portfolio website and did in-depth interviews with seven graphic design professionals to check its validity.

4.2. TOOL

I renewed the design of the portfolio website by using Adobe XD. Adobe XD is a tool to make prototypes of websites, applications to communicate with a developer, designer. Instead of building a website by developing myself, I decided to use Webflow, which is one of the SaaS applications that does not limit its design. [Figure 23]

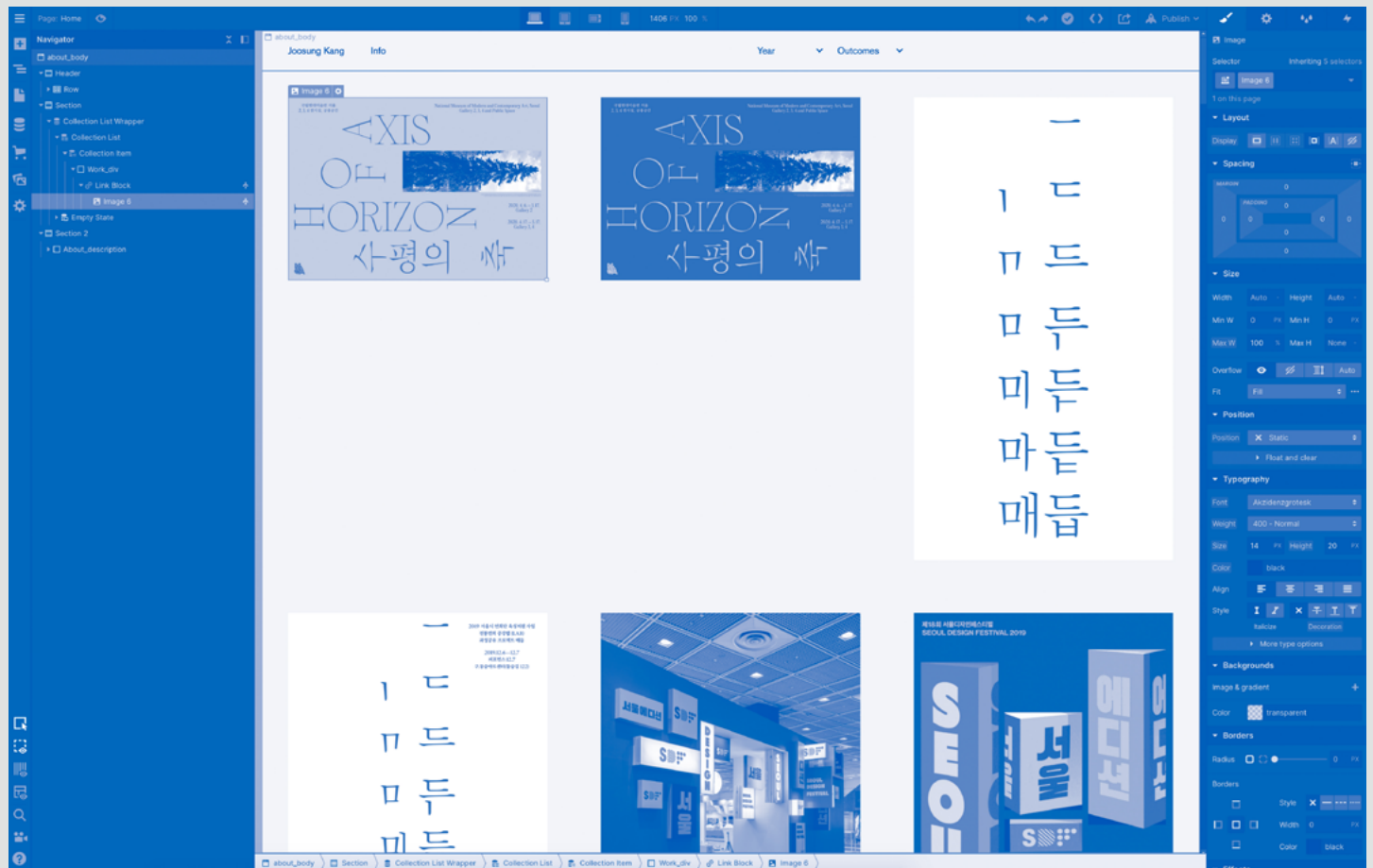
4.3. CATEGORY

In renewed website design, I introduce all the works that I have done as an archive, which highlights through 'Topic' that I have handled, 'Discipline' that I have created, and 'Collaborator,' whom I have worked with.

In the case of 'Topic,' it might also sound familiar to the audience who never browse my works. For instance, subjects like 'Architecture,' 'Ecology,' and 'Performance' on [Figure 24] correspond to this case. So I set 'Topic' as a default category to avoid the situations that make visitors feel awkward with foreign words.

'Outcome' is like 'Brochure,' 'Poster,' and 'Publication,' which indicates disciplines of

4.3. CATEGORY



[Figure 23] Setting page of Webflow

graphic design, it is useful when a visitor would like to find a specific type of outcomes.

Lastly, ‘Collaborator,’ shows people whom I worked with, collaborated with. After I have started to work as a freelance graphic designer, most of the collaborations with partners continue, and it reached several projects, so through a specific collaborator, it is possible to find a serial of works related to a similar topic. Since ‘Collaborator’ could be considered as rather private information to those who visit for the first time, so I made an order like ‘Topic - Outcome - Collaborator’ by following its a depth of intimacy.

4.4. SEARCH

Through the search engine, it is possible to find a result with a precise keyword or a hashtag. [Figure 25] As a metaphor, searching indicates the database of archives as well. The colored text shows matched highlighted keywords so that visitors can notice what they are looking for to the end.


Joosung Kang			News & Info
Topic	Outcome	Collaborator	
<input type="text" value="Search"/>			
Architecture			Re-building context-oriented graphic... Jun 2020
Archive			Design 1978 Apr 2020
Art Education			Axis of Horizon Apr 2020
Climate			Projet 2020
Collective			TACT(Things 2020
Contemporary Arts			Re-imagining 2020
Cosmos			Knot 2019
Curation			Seoul Design 2019
Design Festival			Incheon Art F 2019
Dialogue			Para-images 2019
Dipole			Cosmos Oct 2019
Ecology			Dipoli, Word Oct 2019
Fashion			S'lim Zine #6 Sep 2019
Festival			Re-imagining the Past Aug 2019
Food			Climate Jun 2019
Graphic Design			Cutouts & Rituals May 2019
Horizon			Yhtä Juhlal! May 2019
Instagram			Line Apr 2019
Jazz			Line for Two Apr 2019
Korean Traditional Performing Arts			Take Me Home Mar 2019
License Plate			Staging (in) Nature Mar 2019
Nature			Wolfman and Batperson Feb 2019
Mural			On Returning Dec 2018
Online Portfolio Platform			Musical Analogues of Mathematical... Dec 2018
Others			Oravan Pesä Nov 2018
Performance			Espoon Kuvis Juhlavuosi 2019 Nov 2018
Photography			The Lives of Others Oct 2018
Podcast			Fictional Frictions Sep 2018
Portfolio			Snapshot Aug 2018
Seoul			5283 Aug 2018
Self-branding			Business Outsider May 2018
Space			M8 Art Space May 2018
Trumpet			Island May 2018
Typography			UWAS Experiments Apr 2018
Universe			Väre Art Competition Mar 2018
			Island Mar 2018
			Edge Effects Nov 2017
			Pause Sep 2017

[Figure 24] Main pages of renewed website


4.3. CATEGORY

Joosung Kang			4 found.	News & Info
Topic	Outcome	Collaborator	Para-images	Nov 2019
Photography		Q	Staging (in) Nature	Mar 2019
			The Lives of Others	Oct 2018
			Island	Jul 2018

[Figure 25] Example of searching the keyword 'Photography'

Joosung Kang			3 found.	News & Info
Topic	Outcome	Collaborator	The Lives of Others	Oct 2018
		Q	Fictional Frictions	Sep 2018
			Edge Effects	Nov 2017
Bilge Hsdmr Bora Hong Chocolate dj Dongho So Dongyoul Lee Emery Dash Eojin Kim Hongik Seomoon Hyunsong Lee Jenni Nurmenniemi Juuso Salakka Juuso Tarvo Ksenia Kaverina				

[Figure 26] When a visitor hover the title of work, the thumbnail of work is shown.

Joosung Kang	Info	←	Fictional Frictions
Topic	Outcome	Collaborator	
Bilge Hsdmr			Lorem ipsum dolor sit amet, consectetur adipiscing elit. Pellentesque dapibus tristique mauris, vel accumsan massa pulvinar eu. Sed nunc ante, ornare ut magna vel, mollis varius orci. Nam malesuada pellentesque nisi vel mollis. Quisque mi lorem, mattis ut lorem et, euismod faucibus est. Praesent nec ultricies diam, ut imperdiet quam. Nam porta, est in pharetra lacinia, libero nulla interdum arcu, in efficitur ex lectus at ligula. In hac habitasse platea dictumst. Duis nec nisi
Bora Hong			
Chocolate dj			
Dongho So			
Dongyoul Lee			
Emery Dash			
Eojin Kim			
Hongik Seomoon			
Hyunsong Lee			
Jenni Nurmenniemi			
Juuso Salakka			
Juuso Tarvo			
Ksenia Kaverina			

[Figure 27] a. Layout of the detail page

Joosung Kang	Info	←	Fictional Frictions
Topic	Outcome	Collaborator	
Bilge Hsdmr			interdum arcu, in efficitur ex lectus at ligula. In hac habitasse platea dictumst. Duis nec nisi blandit, efficitur orci laoreet, condimentum ante.
Bora Hong			
Chocolate dj			
Dongho So			Integer at ullamcorper ligula, nec vehicula mauris. Nam feugiat lobortis tortor nec dictum. Praesent mauris eros, semper ac malesuada a, sollicitudin et purus. Etiam non consectetur sapien. Donec imperdiet dapibus porttitor.
Dongyoul Lee			Etiam condimentum molestie felis molestie malesuada.
Emery Dash			
Eojin Kim			
Hongik Seomoon			
Hyunsong Lee			
Jenni Nurmenniemi		×	
Juuso Salakka			
Juuso Tarvo			
Ksenia Kaverina			

[Figure 27] b. Layout of the detail page (scroll down)

4.5. LAYOUT

When it comes to the layout of the website, categories and a search bar take half of the page. Next to them, the list of works in chronological order. The main page is consists of text only without an image before an audience hovers a cursor on the list of work. When a visitor hovers her/his cursor on the title of work, it shows a thumbnail image of work briefly. [Figure 26] In detail pages, through categories or searching, or just scrolling the list, the audience could reach to the detail page of the work. In a detail page, the layout of the page has divided into three, not two. Categories, searching bar, possess one-third of the page, and description in text and images take up other parts equally. [Figure 27]

4.6. LACK OF IMAGE

2 of 7 interviewees considered that having no image at first sight as a barrier to the site. HISM mentioned the pros and cons of the renewed website came from the text-oriented looking.

“I can see it is a very text-oriented design which keeps text as a significant factor. However, I think that it could be a burden for people who understand pages by browsing images.”
(HISM, Interview, February 7, 2020).

LBK picked the reason why she considered it as a burden is a design of the main page and its first impression.

“Especially, the main page has filled with text-only. There is no color or a single image, so I felt it has a lack of visual sources. It requires concentrations, and I felt pressure to study the website.” (LBK, Interview, March 3, 2020).

However, visitors entered the website as a subsidiary tool are looking forward to seeing the information. Enough descriptions, additional information, and credits that were not on online portfolio platforms helped them out to learn more about the project and the creator. LBK separated the audience of the website into two and answered the validity of the renewed website as fifty-fifty.

4.7. CONTEXT

“I think there might be two types of reactions from visitors. First, people who knew well about the designer’s previous works through portfolio platforms or any other channels, they might consider that a renewed website has an important role to show its context. However, for the people who are not familiar with the designer’s works before, they might feel the website as a burden to study.” (LBK, Interview, March 3, 2020).

HJL agreed with the validity of the renewed website as a subsidiary platform that fulfills further information after visiting current online portfolio platforms.

“This website seems like I would like to know more about the designer, works after I browse Pinterest or other platforms first. It is like a second chapter. For instance, the designer’s interview, article.” (HJL, Interview, February 17, 2020).

4.7. CONTEXT

As a subsidiary tool, I confirmed that the renewed website highlights the context within projects by fulfilling with descriptive parts that were overlooked in the representative online portfolio platforms. Through the interview, 7 of 7 interviewees agreed that the renewed website showed the significance of context. HJL added comments that putting weights on text parts of the website made her consider the designer as a multidisciplinary one. [Figure 29]

“Especially, the category ‘Collaborator’ was impressive. For instance, most websites are very oriented in designer her/himself, but this design introduces various people around the designer and projects. I feel like this website is not just a graphic designer, but instead, it seemed a portfolio of a director who can handle multidisciplinary projects with various collaborators.” (HJL, Interview, February 17, 2020).

JYL also picked ‘Collaborator’ as the most exciting figure of the website, and she compared it with ‘Clients’ what she has seen from other graphic designers’ websites.

“Mostly, other designers described it as a client, not a collaborator. I think it is interesting to see your list of collaborations and the map of connections you have.”
(JYL, Interview, February 21, 2020).

Besides, JYL agreed with this website has reinforced the context of its design practices.

“Yes. It also affects the change in a designer’s role. Rather than showing images which is a previous method, it can make a graphic designer consider how to work, a way to work, a way to show including narratives, context on their portfolio in the future.”
(JYL, Interview, February 21, 2020).

Compared to the previous website, KS mentioned that the significant difference she could find in renewed one is the time she spent. Rather than showing overall thumbnails of works on a single page, the redesigned website guides visitors to find by themselves through categories(Topic, Discipline, and Collaborator) and to search keywords. These steps could bring either to stay longer or to leave the website before digging into it.

“Images you uploaded were not consumed by a few seconds. I could see that your website created a kind of adventure to figure out more projects to reach out to the final image and description of the project.” (KS, Interview, February 18, 2020).

KS also picked ‘Collaborator’ as a key feature that differentiates from the previous one since it shows the narrative the designer built with people, projects which lead to the identity of the designer oneself. However, persuading narratives and contexts of works to the audience, especially on the website, could be difficult as well. Within a relatively short time, the audience might feel a lack of perseverance, so visitors might leave before they dig into, as KS mentioned.

It was encouraging to notice the renewed website gave the same impressions to interviewees as I have expected. For instance, interviewees picked the significant difference as a time she/he spent; I could notice that a new structure, a new ratio of the websites, extended

5. DISCUSSION AND CONCLUSION

the time of their stay. It could be a little journey, so through collaborations what I made, topics what I met, and outcomes I created, visitors could understand projects, designer's identity more deeply. Feedbacks met with the original goal – a separation between Instagram and portfolio website, an emphasis on the context, narrative of design projects.

Of course, there was a possibility that the renewed website could make the audience feel burdensome with the text-only main page. Nevertheless, to deliver a text-oriented atmosphere, not image-oriented looking, it was necessary to give such a contrast.

5. DISCUSSION AND CONCLUSION

Before the digital era, a portfolio had consisted of projects creative professionals would like to show, and creators considered to whom they are going to show. There was no demand to follow a specific format and rule; it was totally up to creators themselves how to arrange contents. Having no regulation could be a burden to start from scratch, but it helped to bring to creative's narratives.

After we have moved to the digital era, not only 'what to show,' 'whom to show,' but also creative workers should consider 'where to show' as well. Appearances of online portfolio platforms like Behance have made creators be always online, and now it is possible to show design works to numerous audiences without a visiting or a face-to-face meeting. Social media ecology affects building characteristics of online portfolio platforms. For instance, ways of evaluations of portfolios have changed to follow, like, comment, share, pin, mention, and feature (Scolere, 2019). In social media, the online persona you have replaced with their presence, all the activities online will become a part of yourself. Personal connections in real-life have changed to follow people and followers on online portfolio platforms.

It is possible to count reputations as the number of likes. In this ecology, especially freelance designers, might feel they should build the self-branding to distinguish from creative professionals. Through the interviews, statistics in this study, it was possible to check the representativeness of Behance, Dribbble, Instagram as an online portfolio platform. Moreover, having plural platforms could expand the number of audience and visibility of works, so the multi-platformed portfolio led to "platform-specific self-branding" (Scolere, 2018).

This study identifies the representativeness of Behance, Dribbble, Cargo Collective,

and Instagram as online portfolio platforms through the number of visitors and interviews. As a reference channel or a place to upload, post works, structures of platforms have affected the trend of portfolio building. Through the case of what London based design studio BfVA renewed the website of It's Nice That, the studio pointed out two significant changes as structural constraints of the previous website(See page 34). This study tracked back what current online portfolio platforms limited and could confirm resemblances that BfVA modified on a renewed website. Among renewals, the design studio BfVA picked the keeping the original ratio of works as the most critical change(It's Nice That, *Bureau for Visual Affairs talks us through the new and improved It's Nice That website*, 2020). On the previous website of It's Nice That, image-containers with a specific ratio and size limited to show original works. This constraint is equivalent to all online portfolio platforms studied here. In the case of platforms discussed, not only image-container but also most of the graphic elements, including layout, typeface, typography were limited, so creators had to follow restricted structures that service providers asked to follow.

Secondly, BfVA has added 100 extra tags in the categorization system of It's Nice That. By adding detailed taxonomy like 'Politics,' 'Sustainability,' on the list of design disciplines, it is possible to make a visitor find their sophisticated search. 'Creative fields' what audience meet first on online portfolio platforms were simplified ones; it consisted of 5 to 13 categories. Even five fields were not enough to cover various creative fields, but there was no way to expand its selections. Terms used were slightly different from each other as well, for instance, 'Motion(Behance)' and 'Animation(Dribbble),' 'Graphic Design(Behance)' and 'Branding,' 'Print,' 'Typography' of Dribbble. The classification was the primary element of the platform; it helped the audience, creators to adapt to the structure quickly. A default classification of each service showed characteristics. Setting categories in order of popularity, 'Following,' 'Popular,' 'Debuts' as a default explained what Dribbble prioritizes. In the case of Behance, 'For You' was set as a default, it was based on works you are following, and it drew connections you have first.

The case study here identified structural factors made platforms identical. The ratio of the main pages showed significant importance of image, not a text element like title, author

of work, and description. Dribbble, for instance, hid all text information on the main page and showed image-oriented looking. In a single row, online portfolio platforms arrayed a maximum of seven small thumbnails of work images, and there were countless columns. It created superfluous competitive atmospheres. Without enough description of the project, including the original context of work led to all the works looked similar and blurred. Cases of blurring lines could be found easily on Instagram (Bruet, 2017). Because of the restricted ratio of image size and no authorship guaranteed of Instagram showed homogenizations of posts.

Nevertheless, structures of online portfolio platforms caused limitations of creative freedom, connected portfolio (Scolere, 2018) promises its visibility, connectivity to freelance designers. In the case of Behance, it is launched, operated by Adobe, the leading design software company, so Adobe subscribers flow into Behance naturally. In this study, all of the interviewees agreed on the representativeness of Behance, Dribbble, and Instagram. Interviewees mentioned that when it comes to their ordinary design activities like finding references, browsing other designer's works, found results linked to the online portfolio platform. In the case of Instagram, which is a mobile-friendly application and accessible all the time, it could always expose design works to the audience. Compared to the isolated portfolio website, connected portfolios provided endless spectacles, displays works from worldwide.

Polished structures also make designers upload works easily and lessen the burden of developing a website by themselves. 3 of 7 interviewees who have own website established their website by using templates or SaaS application like Cargo Collective, Wordpress. Even though it helped out to build quickly without coding skills, but they still felt the responsibility to keep it updated. Finally, they left websites abandoned, moved to online portfolio platforms to post their works more frequently. Updating, polishing structures on online portfolio platforms are up to services, not creators, so designers could be free of maintenance of separated websites and entirely relied on platforms.

In the current "attention economy" (Bueno, 2016), this study found that it is visible using connected portfolios guarantees self-promotional merits for a freelance designer. However, as a freelance graphic designer, still, there was a need to separate channels or platforms where they can explain original contexts of works. Important factors – title, authorship, description,

context, narrative, informative articles – were underestimated on online portfolio platforms, to archive those documents, I did experiment by designing the website. However, it was challenging to cover all different creative fields, vocational cases, I confined to my portfolio. It implies the limitation of this study and a need to do further researches to confirm the validity in different cases. So as a suggestion, I renewed a portfolio website and conducted an in-depth interview with seven graphic design professionals to evaluate its suitability.

In the previous website of mine, there were no such categories but chronological order and discipline only. By strengthening the system of classification, separated categories – ‘Topic,’ ‘Discipline,’ ‘Collaborator’ – were added. Through the search engine, the audience could find their keywords on the website.

First of all, the role of text got increased significantly by increasing spaces of the description of projects. Interviews identified that the renewal increased the time they spent to figure out more about project and designer. Besides, all of the interviewees agreed that the newly designed website showed an emphasis on the context of design, notably. One of the critical features ‘Collaborator’ reminded them of the designer’s connections, maps, and narratives. Through the in-depth interview of the renewal of the portfolio website, it was possible to find the necessity in creating context alongside with visual elements.

Still, there were responses that interviewees expected for relatively eye-catching images on the main page of the current portfolio. However, in this study, as a subsidiary tool, the renewed website can avoid duplicated roles to show the image-oriented platform as a portfolio and gave a role to the audience to browse and find by themselves.

Ultimately, the platform is changing as the generation went by. It is hard to forecast what is the next platform we are going to browse or use. Jumping on the next wave is like moving. When there is a new platform where guarantees its connectivity and visibility or more, we will agonize whether to transfer all the works to the new channel or not. However, no matter what kind of new platform will be appeared, there is a possibility to constraint specific parts to keep a unified looking, so it might be challenging to find the platform where satisfies everything.

By studying the limitations of what representative online portfolio platforms have, this study found the necessity of archiving design practices. These practices should be invariable

5. DISCUSSION AND CONCLUSION

regardless of changes of platforms and should be independent as it is. Not as a subsidiary tool, but as a primary tool, it was possible to check the importance of building a designer's narrative regardless of a new portfolio platform.

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Topic	Outcome	Collaborator	
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Architecture		Re-building context-oriented graphic...	Jun 2020
Archive		Design 1978	Apr 2020
Art Education		Axis of Horizon	Apr 2020
Climate		Projet	Apr 2020
Collective		TACT(Things and Curated Things)	Apr 2020
Contemporary Arts		Re-imagining the Past Vol.2	Mar 2020
Cosmos		Knot	Dec 2019
Curation		Seoul Design Festival: Seoul Edition	Dec 2019
Design Festival		Incheon Art Platform 2020 Open Call...	Nov 2019
Dialogue		Para-images	Nov 2019
Dipole		Cosmos	Oct 2019
Ecology		Dipoli, Word	Oct 2019
Fashion		S'lim Zine #6	Sep 2019
Festival		Re-imagining the Past	Aug 2019
Food		Climate	Jun 2019
Graphic Design		Cutouts & Rituals	May 2019
Horizon		Yhtä Juhlää!	May 2019
Instagram		Line	Apr 2019
Jazz		Line for Two	Apr 2019
Korean Traditional Performing Arts		Take Me Home	Mar 2019
License Plate		Staging (in) Nature	Mar 2019
Nature		Wolfman and Batperson	Feb 2019
Mural		On Returning	Dec 2018
Online Portfolio Platform		Musical Analogues of Mathematical...	Dec 2018
Others		Oravan Pesä	Nov 2018
Performance		Espoon Kuvis Juhlavuosi 2019	Nov 2018
Photography		The Lives of Others	Oct 2018
Podcast		Fictional Frictions	Sep 2018
Portfolio		Snapshot	Aug 2018
Seoul		5283	Aug 2018
Self-branding		Business Outsider	May 2018
Space		M8 Art Space	May 2018
Trumpet		Island	May 2018
Typography		UWAS Experiments	Apr 2018
		Väre Art Competition	Mar 2018
		Island	Mar 2018
		Edge Effects	Nov 2017